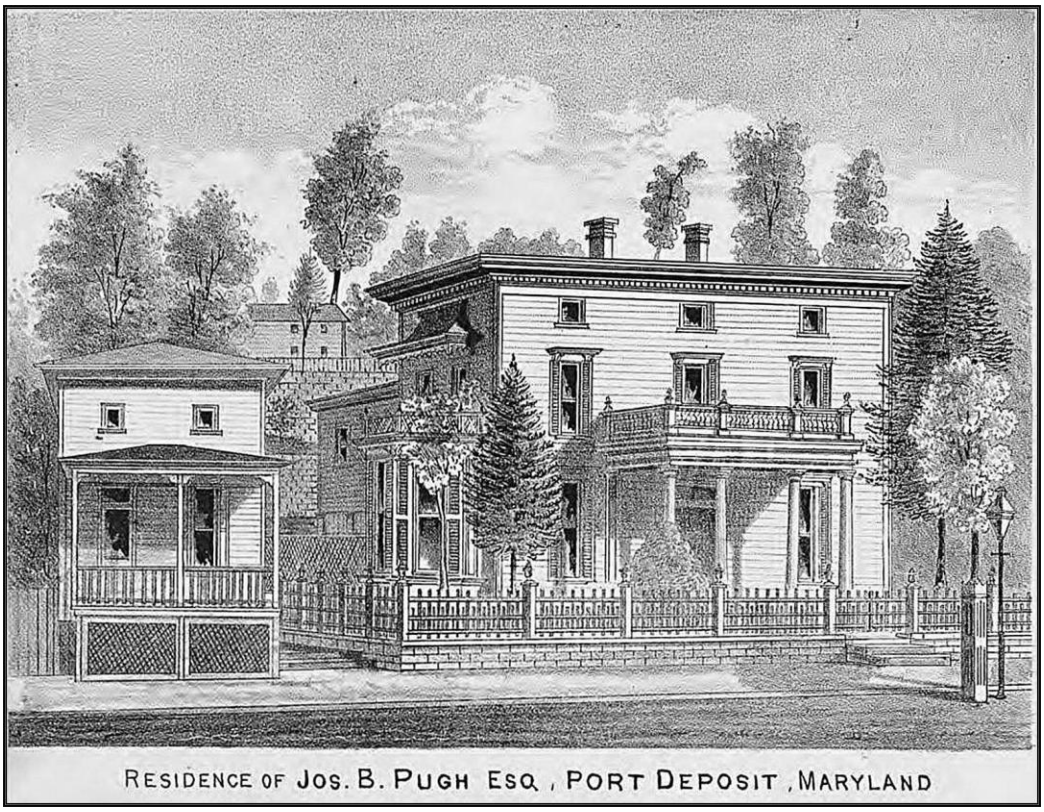

RINEHART-PUGH HOME

66 SOUTH MAIN STREET

PORT DEPOSIT, MARYLAND

A Monograph of Continuity and Adaptation

Mitchell & Rachel Rosenzweig

February 2026

Residence of Jos. B. Pugh, Esq., Port Deposit, Maryland.
Lithograph from Atlas of Cecil County, Maryland, published by Lake, Griffing & Stevenson, 1877. The image presents the house in its mid-nineteenth-century configuration, including the original street fence, porches, and associated outbuildings, and serves as an idealized contemporary representation. It is cropped from the original

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Dedication

This monograph is dedicated to the many individuals—named and unnamed—whose labor, lives, and daily routines shaped the Rinehart–Pugh House across generations, and whose presence is only partially recoverable through the historical record. It is offered in recognition of both what can be known and what must remain uncertain.

It is also dedicated to the survival of the house itself: to the structure as artifact, to the evidence it carries imperfectly, and to those who intervened at the moment when loss would otherwise have been permanent. In this regard, acknowledgment is due to the preservation and stewardship efforts of the Port Deposit Heritage Corporation, as reflected in the property's deed history; to the Maryland Historical Trust for its documentation and institutional role; and to the private individuals and builders who undertook the difficult work of rehabilitation—most notably Thomas "Beau" Bailey—whose intervention ensured that the physical record remained available rather than disappearing entirely.

This work is dedicated, finally, to the principle that historic structures matter not because they are complete or unambiguous, but because they endure—bearing visible traces of ambition, labor, decline, rescue, and memory.

Acknowledgements

This house was built, altered, repaired, and sustained by the work of skilled tradespeople over many generations. While most historical names are absent from the record, their labor remains legible in masonry, carpentry, joinery, plaster, ironwork, and site engineering. The house endures not only through ownership and design, but through the cumulative work of hands—free craftsmen and later tradespeople—whose practical skill shaped and maintained it across periods of use and change.

Particular acknowledgment is due to Thomas "Beau" Bailey, whose leadership during the late-twentieth-century rehabilitation ensured the structural survival of the house and preserved its physical record for continued study.

The preparation of this monograph benefited from the use of contemporary digital research and editorial tools, including large language model–based assistants. These tools were employed to support organization, structural review, and editorial refinement of draft material under the direct supervision of the authors. All historical research, evidentiary evaluation, interpretive judgment, and final conclusions remain the responsibility of the authors.

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PART I — SETTING THE HOUSE IN PLACE

"The house makes sense only when you see where it stands."

Introduction

The Rinehart–Pugh House occupies a distinctive position within the architectural, economic, and social history of Port Deposit, Maryland. Neither an isolated mansion nor a purely utilitarian dwelling, the house reflects the layered realities of a nineteenth-century river town shaped by commerce, industry, and shifting patterns of domestic life. Its form, setting, and subsequent adaptations record not a single moment of architectural intent, but a sequence of decisions made over more than a century of continuous use.

This monograph approaches the house as a historical document in its own right. It examines the building through the combined lenses of ownership history, site infrastructure, and architectural description, alongside documented alteration. Particular attention is given to evidence that is often treated as secondary—service circulation, utility arrangements, landscape engineering, and periods of decline or subdivision—on the premise that these features are as historically instructive as moments of refinement or prestige.

The structure of the study reflects this approach. The opening sections situate the house within the geographic and economic context of Port Deposit, establishing the conditions under which the property emerged and functioned. Subsequent sections trace ownership and occupation, with emphasis on the Rinehart and Pugh families and their integration into the town's commercial and civic life. The architectural analysis proceeds from site and infrastructure to interior and exterior description, allowing circulation, materials, and alterations to be understood in relation to function. Later sections address periods of adaptive reuse, tenancy, and rehabilitation, acknowledging both loss and continuity as integral parts of the building's history.

Throughout, the analysis is grounded in documentary, physical, and visual evidence. Where the record is incomplete—as it often is—the text states uncertainty explicitly and avoids speculative reconstruction. Conclusions are framed in terms of consistency with available evidence. The aim is not to produce a definitive architectural biography, but to present a disciplined, transparent account that allows the house to be read clearly within its historical limits.

This work is intended for readers with a serious interest in architectural and local history: scholars, preservationists, and informed non-professionals alike. It is neither a nomination document nor a popular narrative. Instead, it offers a sustained, evidence-based examination of a single property as a means of understanding the broader patterns of life, labor, and landscape in Port Deposit across the nineteenth and twentieth centuries.

Geographic and Economic Setting of Port Deposit

Port Deposit, Maryland, lies along the eastern bank of the Susquehanna River near its entry into the Chesapeake Bay. The town occupies a narrow strip of land pressed tightly between the river and steep granite outcroppings that rise abruptly to the east. This constrained geography shaped nearly every aspect of Port Deposit's development—from its economy and circulation patterns to its architecture and systems of land use—throughout the late eighteenth and nineteenth centuries.

The Susquehanna River shaped daily life and construction practices along its banks. Seasonal flooding and the accumulation and breakup of river ice periodically disrupted navigation, altered shoreline conditions, and damaged riverfront works. Contemporary accounts indicate that such conditions were recurring, rather than exceptional, requiring ongoing accommodation by both municipal authorities and private property owners. Buildings, terraces, retaining walls, and drainage features along South Main Street were conceived and maintained within a landscape subject to fluctuating water levels, ice pressure, and runoff, embedding environmental response into the fabric of the town.

Rising waters on the Susquehanna River lap at the railroad embankment in Port Deposit in this aerial view of the town Friday. In the upper portion of the photo are tunnel tubes under construction at Wiley Manufacturing Company. Later, exposive charges were placed on the tubes to be detonated in case the structures were swept downstream toward bridges.

fb.com/cecilcountyhistory

Granite dominates the local geology and became a defining material in both the town's physical character and its commercial life. Blue-gray Port Deposit granite was quarried extensively during the nineteenth century and used locally for foundations, retaining walls, stairways, sidewalks, and infrastructure. The stone was also exported for use in major public works and buildings in cities including Baltimore, Philadelphia, New York, and Washington, D.C. While the use of locally quarried granite can be documented in many structures, the precise origin of stone in individual buildings is not always certain, reflecting the mixed sourcing typical of the period. For merchants and builders operating within this environment, flooding produced not abstract risk but accumulated knowledge. Construction practices emphasized durable foundations, compact siting, and systems that tolerated water.

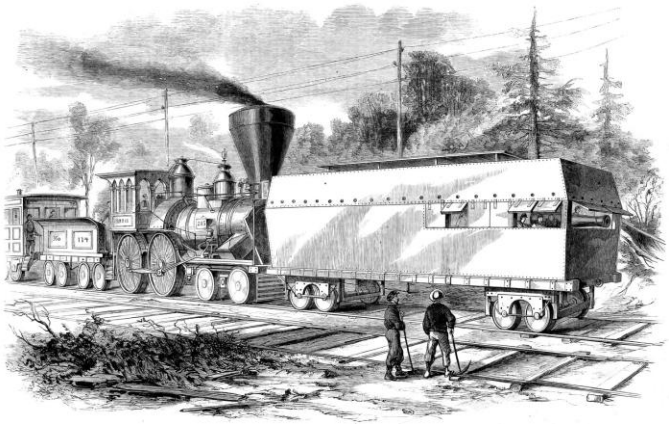
Port Deposit in the Civil War

Port Deposit's location near the Mason–Dixon Line placed it firmly within Maryland's border-state identity during the Civil War. Slavery remained legal in Maryland until 1864, and the Emancipation Proclamation did not apply within the state. Political views within the town reflected these tensions, shaped by economic ties to the North and by longstanding social and legal structures rooted in slavery. The full implications of these dynamics for individual residents and properties are complex and, in many cases, uncertain.

Although no battles occurred in Port Deposit, the town played an important logistical role throughout the war. Its docks, canals, and nearby rail connections supported the movement of Union troops, coal, timber, foodstuffs, and manufactured goods. The town functioned as a critical link between Pennsylvania's interior economy and Chesapeake Bay ports,

integrating it into the broader Union supply network. Its wartime significance lay not in combat, but in the steady movement and protection of materials essential to sustaining the Northern war effort.

This role placed Port Deposit within a landscape shaped by military precaution and logistical vulnerability. Railroads and river crossings along the lower Susquehanna were recognized as strategic assets, and their protection was a persistent concern from the earliest months of the conflict. Contemporary illustrations such as *Railroad Battery*, published in *Frank Leslie's Illustrated Newspaper* in May 1861, reflect this emphasis on safeguarding transportation infrastructure against enemy disruption. Such imagery underscores how the war was experienced locally: as a condition of guarded movement, supply, and readiness, in which transportation corridors were treated as potential sites of conflict even when combat never materialized.



Port Deposit has been identified within a broader Underground Railroad landscape along the Susquehanna River; however, no evidence directly links the house to freedom-seeking activity. The town's primary wartime contribution remained logistical rather than covert or military in nature.

Port Deposit in the Nineteenth and Twentieth Century

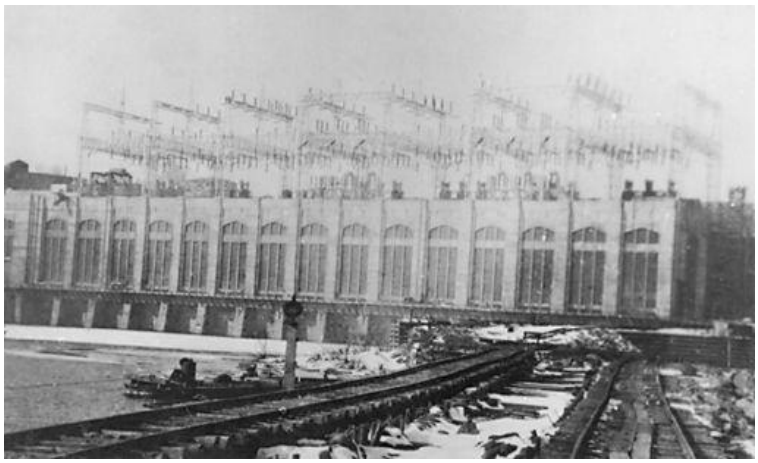
Throughout the nineteenth century, Port Deposit's economy remained closely tied to lumber and building materials. Timber harvested upstream was floated down the Susquehanna, then processed, stored, or redistributed from the town's wharves. Lumber dealers, merchants, and financiers established offices and residences along Main Street, often near their commercial operations. The later introduction of rail infrastructure strengthened these connections. Railroad tracks ran within close proximity—approximately fifty yards—of the house, underscoring the integration of rail transport into the town's spatial and economic organization.

The built environment evolved through recurring cycles of prosperity, decline, and reinvestment. Houses, churches, schools, and commercial buildings were constructed, altered, or removed as economic conditions shifted. The Jacob Tome Institute for Boys, which later surrounded the house, exerted a substantial physical and institutional presence in the area. Although the house was never used by the school, it existed within a landscape reshaped by the school's construction, expansion, and eventual demolition. The extent to which the school directly influenced alterations to neighboring properties remains uncertain.

By the early twentieth century, Port Deposit's role as a major commercial hub diminished as transportation patterns changed and river traffic declined. Freight activity along the Susquehanna slowed, but the town remained closely connected through rail, including regular passenger service centered at Tome Station on the Pennsylvania Railroad. The naming of the station itself reflects the enduring influence of Jacob Tome on the town's institutional and infrastructural landscape, even as the economic basis of Port Deposit evolved. Although patterns of commerce shifted, rail movement continued to shape circulation, visibility, and daily life along South Main Street. The house was constructed and occupied within this layered context of geography, commerce, infrastructure, and social change—a setting shaped not only by river and industry, but by the continued presence of rail transport well into the twentieth century.

Conowingo Dam

The construction of Conowingo Dam in the late 1920s marked a decisive shift in the Susquehanna River's behavior downstream, transforming a river long governed by seasonal fluctuation into one increasingly regulated by infrastructure. Completed in 1928 as a hydroelectric project, the dam altered water levels, sediment movement, and ice dynamics along the lower river, including at Port Deposit. While the dam reduced the frequency of extreme flooding events that had shaped nineteenth-century river towns, it also introduced new patterns of controlled release and long-term sediment accumulation. For properties along South Main Street, this intervention did not erase the legacy of earlier river conditions so much as stabilize the river regime that had previously required constant accommodation. The Rinehart–Pugh House thus occupies a setting shaped by both pre-dam adaptation and post-dam regulation, its survival owed not to modern control alone but to earlier construction logic developed in response to a far less manageable river.



The Gerry House

Port Deposit's early nineteenth-century streetscape included multiple substantial domestic buildings erected during the town's formative commercial period. Among the best documented is the Gerry House, constructed circa 1813 and long recognized for its stone construction, scale, and civic associations, including the documented visit of General Lafayette during his 1824–1825 tour. As a contemporary of the house, the Gerry House demonstrates that architecturally ambitious residences were not anomalous in Port Deposit during this period. Rather, such buildings reflect a community shaped by commerce, transportation, and capital well before later institutional and philanthropic interventions altered the town's physical and social landscape.

PART II — THE LIFE OF THE HOUSE

"A house is made by those who pass through it."

Introduction

Houses are not static artifacts. They are inhabited, altered, subdivided, adapted, and repaired in response to the lives lived within them and the pressures exerted from without. The history of the Rinehart–Pugh House is therefore not only a sequence of owners, but a record of occupation, labor, domestic arrangement, and use over time.

This section traces the life of the house from its early association with the Rinehart family through the Pugh period and into the later nineteenth century. Ownership transitions are considered alongside household composition, commercial activity, and the social roles of women, servants, and laborers whose presence is often faintly recorded in documentary sources. The emphasis is not on pedigree, but on continuity: how the building functioned as a lived space within a working river town.

The House on South Main Street

The house stands at the base of the granite outcroppings that define the eastern edge of Port Deposit, Maryland. Facing the Susquehanna River corridor and fronting the town's principal nineteenth-century thoroughfare, the building occupies a narrow parcel shaped as much by geology, hydrology, and infrastructure as by ownership or design. Its position—compressed between river, rail, street, and stone—signals its historical role within a working river town.

The Susquehanna River served as both a transportation corridor and a persistent environmental force. Seasonal flooding and the accumulation and breakup of river ice periodically disrupted navigation, altered shoreline conditions, and damaged riverfront works. Contemporary accounts indicate that such conditions were recurring, requiring ongoing accommodation by both municipal authorities and private property owners. Buildings, terraces, retaining walls, and drainage features along South Main Street were therefore conceived and maintained within a landscape subject to fluctuating water levels, ice pressure, and runoff, embedding environmental response into the fabric of the town.

From the street, the house presents itself as a substantial nineteenth-century dwelling. Its scale and formal character distinguish it from smaller commercial structures nearby, while its immediate proximity to wharves, rail lines, and industrial features situates it firmly within Port Deposit's historic commercial corridor. Domestic life here unfolded alongside trade, transportation, and labor, blurring the conventional distinction between residential and commercial environments.

Identification and Naming

The property is associated with multiple families whose names recur across deeds, censuses, atlases, photographs, and local accounts. Among these, the Rinehart and Pugh families are most closely and continuously tied to the house during the nineteenth century. The designation "Rinehart–Pugh House," used throughout this monograph, reflects the period of greatest documented historical association. The name was adopted to align the property's identification with the historical record developed here.

Later sources introduce additional names. An early twentieth-century photograph identifies the building as the "Snyder House," reflecting occupancy or local reference during that period. Twentieth-century documentation by the Maryland Historical Trust recorded the structure as the "Botelho House," a designation derived from ownership at the time of survey. These later names are administrative or contemporaneous identifiers, not historical attributions. Their coexistence across records is consistent with survey and documentary

practice and underscores the distinction between period-based historical association and later documentation.

Architectural Classification and Federal-Period Attribution

The house reflects a predominantly Federal-period architectural vocabulary, expressed through proportion, balance, and restraint. This interpretation rests not on any single diagnostic feature, but on the cumulative relationship among exterior form, fenestration, entrance composition, interior planning, and material evidence, as illustrated in the annotated elevation.

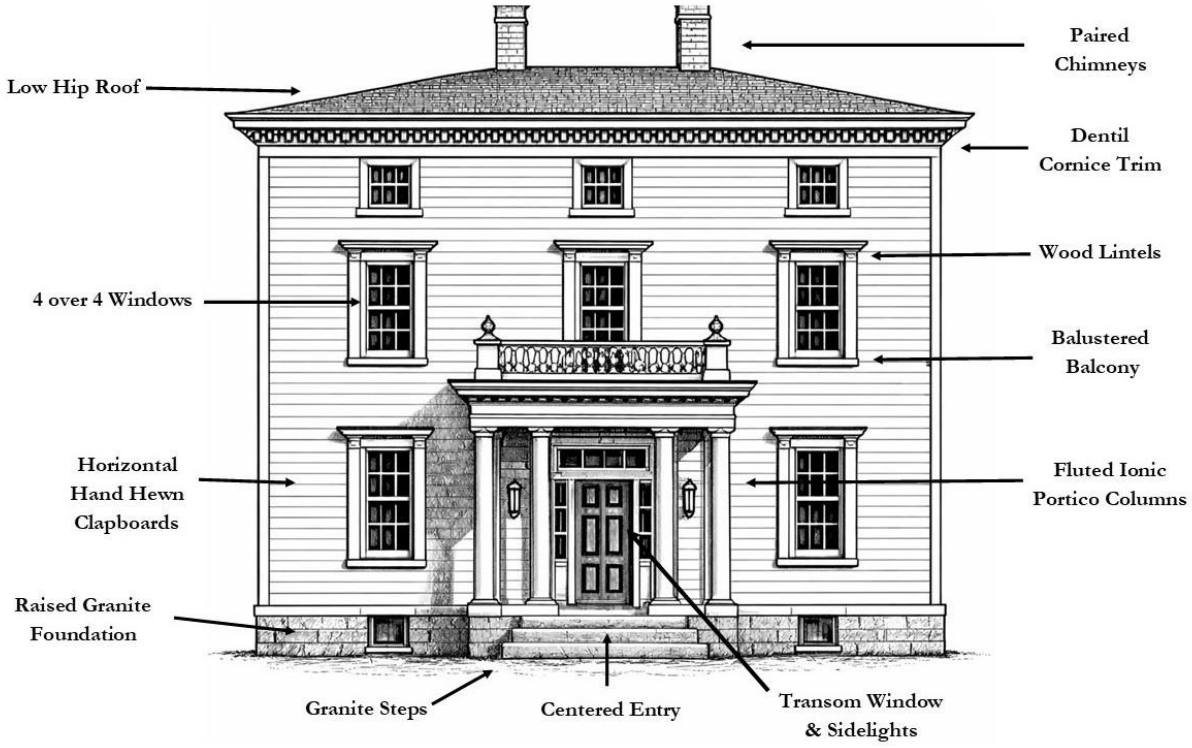
The principal façade is rectilinear and symmetrically organized around a centered entrance. Door and window openings are framed by flat lintels and restrained architraves, producing a planar surface treatment characteristic of Federal-period domestic architecture. This disciplined approach distinguishes the house from later Italianate and Victorian forms introduced elsewhere in Port Deposit, which rely on projecting moldings, brackets, and decorative surface articulation. The entrance, composed with sidelights and a transom, reflects a Federal preference for balance, light, and controlled emphasis at the threshold between public and private space.

Fenestration reinforces this reading. The consistent use of four-over-four sash windows, their vertical proportions, and uniform treatment across the principal elevation align with construction practices common to early nineteenth-century mid-Atlantic river towns. The absence of arched window heads, bracketed hoods, or decorative crowns further supports an early Federal-period construction.

Interior evidence strengthens the exterior interpretation. The primary stair, restrained trim profiles, and reliance on proportion rather than ornament reflect Federal domestic planning principles. Of particular significance are the interior arch and arched bay window, which—despite occasional attribution to later Victorian alteration—are integrated with adjacent fabric in scale, proportion, and construction technique, and are consistent with early nineteenth-century Federal-period work.

Subsequent modifications, including Eastlake-influenced elements in the dining room and twentieth-century service-related alterations, are readily distinguishable from the original fabric. These layers reflect evolving use and taste but do not alter the house's fundamental form, massing, or proportional system. Instead, they read as accretions imposed upon an intact Federal framework.

Rinehart-Pugh House Federal Features



Entering the Life of the House (c. 1835–1901)

Introduction

This section follows the house through its primary period of nineteenth-century residential use, from the mid-1830s through the death of Elizabeth R. Pugh in 1901. During these decades, the building functioned principally as a private residence, though its daily life was shaped by surroundings that were anything but domestic in isolation. Wharves, transportation corridors, and industrial infrastructure lay close at hand, embedding the house within the working fabric of Port Deposit even as it sheltered family life.

David Rinehart, Jacob Tome, and the Economy of Port Deposit

The house enters the historical record through its association with the Rinehart family by the mid-nineteenth century, at a moment when Port Deposit itself was coming into focus as a working river town. The exact date of construction remains uncertain, but the building's form, materials, and setting place its origins within this early commercial period, when the town was defined less by fixed boundaries than by movement—of goods, labor, and people passing through.

What follows traces David Rinehart's presence in Port Deposit in greater depth, as a means of understanding how the house functioned within the rhythms of work, partnership, and civic life that characterized the town. His commercial relationships, militia service, and

institutional ties are considered insofar as they illuminate patterns of ownership, use, and continuity at the property.

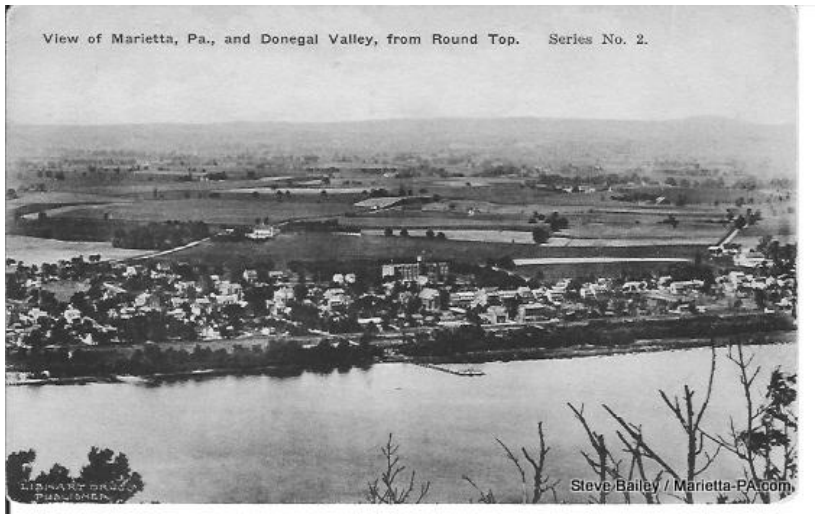
Early Ownership and the Rinehart Period (c. 1830s–1851)

David Rinehart's (1793–1852) married life was anchored as much in family as in commerce. He lived in Marietta, Pennsylvania, with his wife Susan Haines Rinehart (1802–1876). The couple had five children: Edwin J. ("E. J.") Rinehart, Edwin John ("E. John") Rinehart, Charles Rinehart, Susan Rinehart, and a son named David who died in infancy. Their home was shaped by daily use, overlapping responsibilities, and the steady presence of work alongside family life. Rooms served multiple purposes, circulation settled into habit, and order was maintained through routine, labor, and repetition. This upstream household formed the domestic counterpart to Rinehart's downstream interests in Port Deposit. Timber, capital, and labor moved along the Susquehanna between the two towns, but so did expectations about how a house should function. The Marietta home was not conceived as a showplace; it was built to accommodate family growth, loss, and change. The home was shaped by daily use, overlapping responsibilities, and the steady presence of work alongside family life. Rooms served multiple purposes, circulation settled into habit, and order was maintained through routine, labor, and repetition.

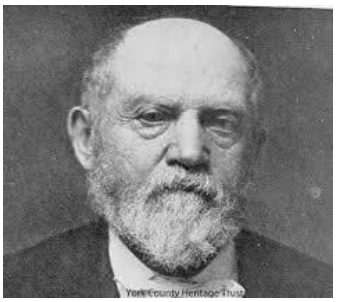
Rinehart's service in Captain Jacob Grosh's Company during the War of 1812—commonly identified with the Marietta Greys—further situates him within the civic and defensive obligations expected of merchant leaders in river towns. Contemporary accounts record that militia companies from the Marietta area marched into Maryland for the defense of Baltimore, reflecting a broader strategy in which commercial communities along major waterways supplied both material and manpower to protect ports and trade routes. Service assignments included positions such as Marcus Hook on the Delaware River, a key defensive point guarding approaches to Philadelphia while supporting Chesapeake operations. In later census records, Rinehart is identified with the rank of Captain, a designation consistent with this service and indicative of recognized leadership within the Marietta militia. In this context, Rinehart's militia service reflects the close alignment between economic interest and civic duty characteristic of river merchants whose livelihoods depended on the security of transportation corridors.

Commercial Networks and River Town Economy

Rinehart's commercial life was anchored upstream in Marietta, a Susquehanna River town closely linked to Port Deposit through the movement of timber, capital, and labor. Marietta functioned as a point of organization and supply, while Port Deposit served as a downstream place of transfer and exchange. This division of activity helps explain both Rinehart's continued residence in Pennsylvania and the character of his Port Deposit property, which operated less as a settled family home than as a durable presence within a working river corridor.



Rinehart's partnership with Jacob Tome placed him squarely within the organized lumber economy that depended on Port Deposit as a downstream point of transfer and exchange.



Documentary records identify the two as active business partners by the mid-1830s, coordinating the movement of timber from Pennsylvania forests downriver for processing, sale, and shipment into Chesapeake markets. This period of sustained commercial activity corresponds closely with the estimated construction date of the house traditionally associated with Rinehart, reinforcing its interpretation as an extension of commercial presence rather than as a purely domestic retreat.

The origins of the Rinehart–Tome partnership are described in nineteenth-century biographical accounts not as a formal business arrangement but as a practical test of judgment and risk undertaken within the everyday mechanics of the lumber trade. According to later recollections, Tome entered the Port Deposit economy initially as a clerk and small dealer, struggling to dispose of a large consignment of lumber under unfavorable market conditions. Rinehart, already established within the Susquehanna trade and operating with access to capital and transport, challenged Tome to sell the load at a profit rather than absorb the loss. When Tome succeeded, Rinehart advanced him a loan of $5,000 (roughly $190,000 in 2026.) This capital enabled Tome to expand his operations and formalize their association.

This episode, often rendered retrospectively as a moment of opportunity, reflects the working logic of river commerce. Credit was extended not on reputation alone but on demonstrated competence in moving goods through a volatile market shaped by season, water, and demand. The resulting partnership was grounded in shared exposure to risk and

in the mutual reliance characteristic of river-based trade, where success depended less on speculation than on timing, access, and physical control of supply.

Although the building is often read as a domestic residence, it is more accurately understood as a working property embedded within Port Deposit's commercial environment. Documentary evidence suggests that David Rinehart's primary residence remained in Marietta, and his absence from Port Deposit census records is consistent with that pattern. The house's architectural ambition, combined with its constrained site, minimal yard, and immediate proximity to wharves, rail infrastructure, and river traffic, aligns with a form of commercially situated domestic architecture.

Commerce, Construction, and Constraint

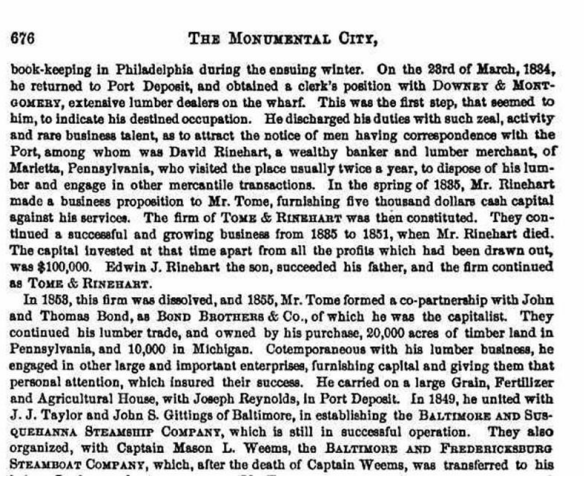
Documentary evidence places David Rinehart within the commercial and civic network that shaped Port Deposit during the mid- to late nineteenth century, operating near—and at times in formal association with—Jacob Tome. Newspaper records situate him not as a peripheral figure but as an active participant in the town's material economy, involved in the supply, financing, and governance structures that underpinned everyday construction and trade.

An 1847 advertisement published in *The Cecil Whig* lists "Tome & Rinehart" as joint vendors of bulk goods, including soap, candles, shingles, lath, and fencing materials. The commodities offered align directly with the building fabric and repair needs of a growing river town, linking Rinehart's commercial activity to the physical production and maintenance of the built environment.

By the 1870s, Rinehart appears in public records as a civic delegate and institutional actor, while Jacob Tome's bank had become a dominant financial and physical presence along Main Street. Contemporary flood reporting makes clear that these commercial landmarks were embedded within Port Deposit's environmental realities. An 1875 account describes extraordinary runoff descending from upland drainage and Rock Run, carrying water across lots toward the Susquehanna and extending from the vicinity of the bank gate itself.

Edwin J. (E. J.) Rinehart: Riverfront Commerce (1828–1860)

Edwin J. (E. J.) Rinehart was the son of David Rinehart and Susan Haines and the first confirmed resident directly tied to the house during its early period of use. Deed records indicate that David conveyed the Port Deposit property to Edwin in 1851. By that time, Edwin had already been working within the family's commercial sphere, clerking for the Tome & Rinehart enterprise and succeeding to his father's interest in the business. His footprint in the surviving record is explicitly tied to riverfront logistics, manufactured building materials, and partnership enterprise. In 1856 he purchased the tract known as Bell's Ferry on the opposite side of the Susquehanna—an acquisition described at the time not as a domestic move but as a business



676 THE MONUMENTAL CITY,

book-keeping in Philadelphia during the ensuing winter. On the 23rd of March, 1834, he returned to Port Deposit, and obtained a clerk's position with DOWNEY & MONTGOMERY, extensive lumber dealers on the wharf. This was the first step, that seemed to him, to indicate his destined occupation. He discharged his duties with such zeal, activity and rare business talent, as to attract the notice of men having correspondence with the Port, among whom was David Rinehart, a wealthy banker and lumber merchant, of Marietta, Pennsylvania, who visited the place usually twice a year, to dispose of his lumber and engage in other mercantile transactions. In the spring of 1835, Mr. Rinehart made a business proposition to Mr. Tome, furnishing five thousand dollars cash capital against his services. The firm of TOME & RINEHART was then constituted. They continued a successful and growing business from 1835 to 1851, when Mr. Rinehart died. The capital invested at that time apart from all the profits which had been drawn out, was $100,000. Edwin J. Rinehart the son, succeeded his father, and the firm continued as TOME & RINEHART.

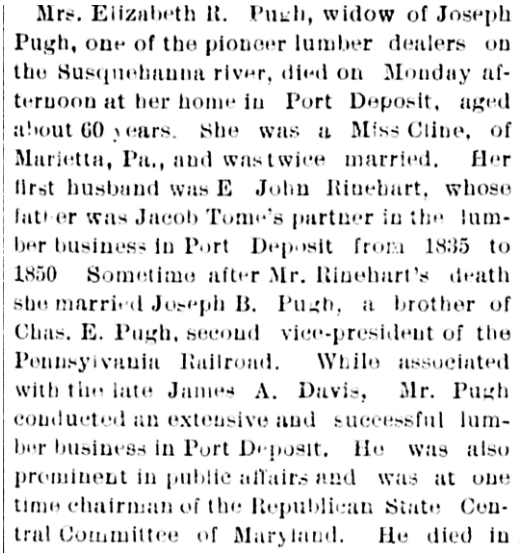
In 1853, this firm was dissolved, and 1855, Mr. Tome formed a co-partnership with John and Thomas Bond, as BOND BROTHERS & Co., of which he was the capitalist. They continued his lumber trade, and owned by his purchase, 20,000 acres of timber land in Pennsylvania, and 10,000 in Michigan. Cotemporaneous with his lumber business, he engaged in other large and important enterprises, furnishing capital and giving them that personal attention, which insured their success. He carried on a large Grain, Fertilizer and Agricultural House, with Joseph Reynolds, in Port Deposit. In 1849, he united with J. J. Taylor and John S. Gittings of Baltimore, in establishing the BALTIMORE AND SUSQUEHANNA STEAMSHIP COMPANY, which is still in successful operation. They also organized, with Captain Mason L. Weems, the BALTIMORE AND FREDERICKSBURG STEAMBOAT COMPANY, which, after the death of Captain Weems, was transferred to his

expansion, with plans for a lumber yard and a grain-and-produce depot supported by a new wharf and warehouse. By early 1857 he appears in advertising for a Port Deposit sash and planing mill and a broad line of finished lumber and building components, situating him in the building-material supply economy that fed both local construction and the town's wharf commerce.

Elizabeth Rinehart Pugh: A House Held and Lived In (1860–1901)

Elizabeth Rinehart Pugh is the key continuity figure in the nineteenth-century life of the house. David Rinehart conveyed the property to his son, Edwin J. Rinehart, in 1851. Edwin died in 1860, but his widow, Elizabeth (née Kline), remained in possession and continued to occupy the house for decades afterward. Edwin's will granted Elizabeth possession for the duration of her life, with remainder to his children. This structure explains why the property does not move cleanly through a sequence of late-nineteenth-century deed transfers. The house remained a lived family place.

Elizabeth's later marriage to Joseph B. Pugh in 1867 extended this continuity. Pugh appears in the record not merely as a spouse but as a commercial figure tied to Port Deposit's working waterfront. Edwin's will indicates a business relationship with Pugh through Davis & Co., and Pugh's association with the house in the atlas era is consistent with the role of a local commercial participant who would have had reason to support a publication project of that kind. Pugh died in 1877, but Elizabeth remained in the house until her own death in 1901, reported as occurring at her home in Port Deposit. Through her long tenure—first as Edwin Rinehart's widow and then as Joseph Pugh's wife—the house carried both names in the record and in local memory. It was reported as occurring at her home in Port Deposit and followed by a funeral from her residence.



Mrs. Elizabeth R. Pugh, widow of Joseph Pugh, one of the pioneer lumber dealers on the Susquehanna river, died on Monday afternoon at her home in Port Deposit, aged about 60 years. She was a Miss Cline, of Marietta, Pa., and was twice married. Her first husband was E John Rinehart, whose father was Jacob Tome's partner in the lumber business in Port Deposit from 1835 to 1850 Sometime after Mr. Rinehart's death she married Joseph B. Pugh, a brother of Chas. E. Pugh, second vice-president of the Pennsylvania Railroad. While associated with the late James A. Davis, Mr. Pugh conducted an extensive and successful lumber business in Port Deposit. He was also prominent in public affairs and was at one time chairman of the Republican State Central Committee of Maryland. He died in

Elizabeth's death marked the end of this extended phase of continuity. The property then passed through the Edwin/Elizabeth estate line to her sons by Edwin, Edwin John and Charles. In 1906, Edwin John—listed as a single man—conveyed portions of the property to Rebecca Snyder (his sister), the Tome School, and others. These transactions initiate the transfer pattern that leads into the Snyder era and the more visible twentieth-century transformation of the house and its setting. Edwin J. ("E. J.") is distinct from their son Edwin John Rinehart ("E. John," 1854–1916), who appears later in the deed record and executes the 1906 transfers that lead into the Snyder era.

Household Labor, Race, and Post-Emancipation

Mid-nineteenth-century census records, including the 1850 federal census, place David Rinehart within a multigenerational household. These records situate the household within a broader river-linked family and commercial network spanning Marietta and Port Deposit, reinforcing an understanding of the house as part of an interconnected corridor of movement, labor, and domestic life.

Within this household appears Amelia Haines, identified in census schedules as a servant. Her presence is not confined to a single enumeration. Amelia later appears in Port Deposit census records of the post–Civil War period, including the 1870 federal census, within the household of Elizabeth Pugh. This repeated enumeration indicates sustained domestic service across households. The shared surname between Amelia Haines and Susan suggests the possibility of a prior household, kin-based, or long-standing personal association rather than anonymous wage labor. While no surviving documentation establishes the precise nature of this relationship, such arrangements were common in mid-nineteenth-century border-state households, where domestic service often reflected enduring personal ties mediated through the women.

By the mid-nineteenth century, the domestic arrangements visible at the Rinehart–Pugh House reflected labor patterns already well established in Cecil County. Unlike the plantation regions of southern Maryland, the county experienced an early and sustained decline in enslaved labor, shaped by mixed agriculture, wage employment, and close economic ties to Pennsylvania. By the eve of the Civil War, slavery in the county had become marginal rather than foundational, and domestic work increasingly took place within small households through paid or dependent service rather than plantation bondage (Maryland State Archives, 2020).

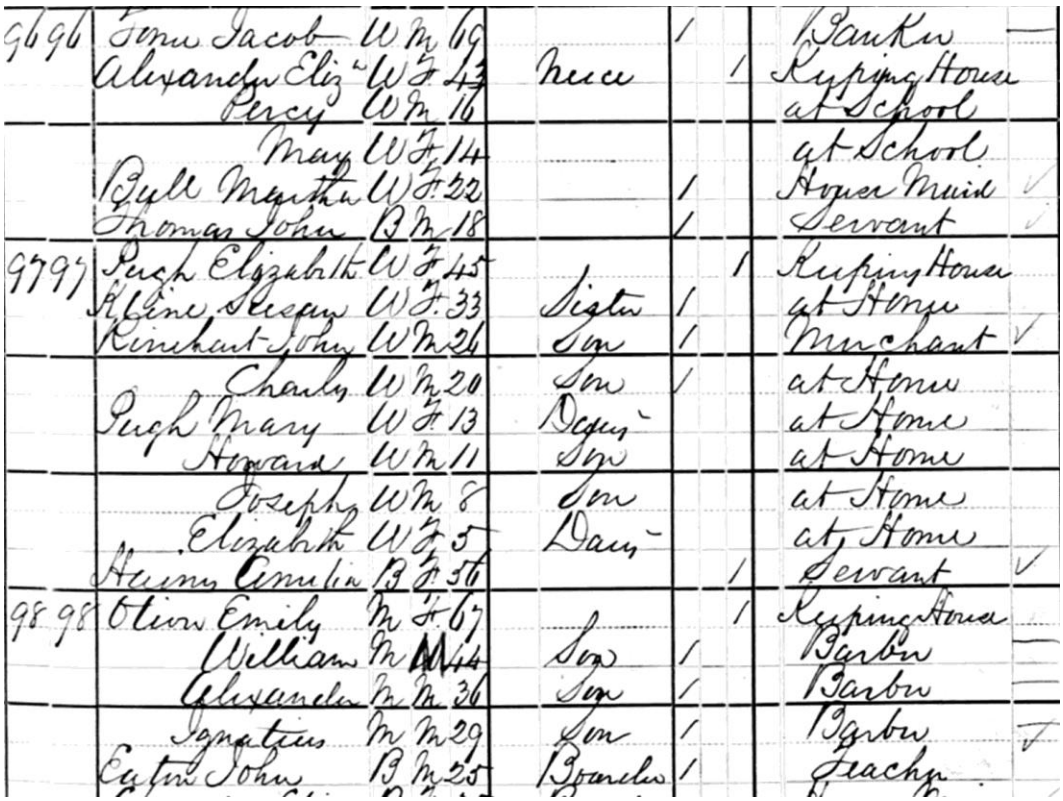
Houses along South Main Street operated within a fluid social environment that included free Black workers, hired servants, and family labor moving between households over time. Census records illustrate these conditions with unusual clarity. In the nearby Tome household, a White woman, Martha Bull, is identified as a foyer maid, while a Black man, John Thomas, is listed as a servant. In the Rinehart–Pugh household, Amelia Haines, a Black woman, appears under the same occupational designation. The differentiated terms—maid and servant—applied along racial lines within neighboring households on the same census schedule indicate deliberate usage rather than casual variation.

Within a Maryland border-state context, where enslaved, indentured, and free domestic labor overlapped well into the post-emancipation decades, such distinctions carry interpretive weight. While the census does not permit a definitive determination of Amelia Haines's legal or contractual status, her repeated enumeration within related households aligns her more closely with forms of dependent household service than with clearly waged domestic employment. Her presence reflects a lived system of labor, proximity, and continuity characteristic of post-emancipation domestic life in Cecil County.

THE RESULT OF THE FIFTEENTH AMENDMENT.
And the Rise and Progress of the African Race in America and its final Accomplishment, and Celebration on May 19th A.D. 1870.

Set beside Joseph Pugh's later public commitments, the household record does not turn into a moral fable; it simply shows how closely civic life and domestic arrangements could sit together in a working border-state town.

The census schedules discussed above are reproduced on the following page to allow direct review of household composition, occupational designations, and racial labeling as enumerated.



Census schedule showing occupational designations within the Tome and Rinehart households, including Amelia Haines listed as "servant," recorded on the same enumerator's schedule.

Joseph B. Pugh: Commerce, Partnership, and Public Life (c. 1857–1877)

Pugh entered the household through his marriage to Elizabeth Rinehart joining a home already shaped by long residence and commercial legacy. By the time he joined the household, he had already established himself in Port Deposit as a commercial figure tied directly to the riverfront economy that had long defined the town's rhythm. His presence adds a second layer to the house's nineteenth-century story: not only continuity of residence under Elizabeth's long tenure, but a clear link to the town's working commercial infrastructure—wharves, forwarding, lumber, and partnership enterprise.

Pugh's name appears in the same documentary landscape as the river itself. The firm of Davis & Pugh operated as a lumber and a wharf. Notices in the local press confirm both the existence of the partnership and its business purpose. This matters because it situates the Rinehart–Pugh House not merely near commerce, but within it. In Port Deposit, domestic space and commercial identity were not cleanly divided. A man could maintain a residence on South Main Street and still live day-to-day in the operational world of wharfage, shipments, accounts, and contracts.

NOTICE.

THE business heretofore carried on by DAVIS, PUGH & CO., at North East, Md., will hereafter be conducted by A. L. DUYCKINCK & CO., and all parties indebted to Davis, Pugh & Co. are requested to settle with A. L. Duyckinck & Co., without delay.
DAVIS & PUGH.
Dated March 25th, 1876.

Partnership Notice.

THE undersigned have this day formed a Co-Partnership for the purpose of conducting a

Lumber and Ware-House
BUSINESS,
AT NORTH EAST, MD.

WHITE PINE, OAK, HEMLOCK, AND YELLOW PINE BILLS Cut to Order.

Dated this 25th day of March, 1876.

J. A. DAVIS,
JOS. H. PUGH,
A. L. DUYCKINCK.

April 1, 1876—tf

Pugh also anchors the house to Maryland's most consequential wartime political transformation. He served as a delegate to the Maryland Constitutional Convention of 1864, where abolition was debated and adopted by constitutional action. Maryland's position as a loyal border state meant that slavery was not ended by the Emancipation Proclamation; it was ended by state law, and the 1864 constitution was the vehicle. Pugh's participation places the household—quietly but unmistakably—within the lived setting of war, constitutional change, and Reconstruction politics.

After the war, Pugh remained active in Republican leadership, serving as chairman of the Maryland Republican State Central Committee during the Reconstruction period. He did not leave behind a known body of personal letters tied to the house, and there is no surviving evidence that the dwelling served as a formal political venue. His career still matters because it reinforces what the house already shows in its fabric: the building endured as a working residence inhabited by people embedded in the town's economic and civic systems.

Pugh died in 1877. Elizabeth remained in possession of the house, and her continued residence extended the domestic continuity that defines this phase of the property's nineteenth-century life.

PART III — CHANGE, ADAPTATION, AND PERSISTENCE

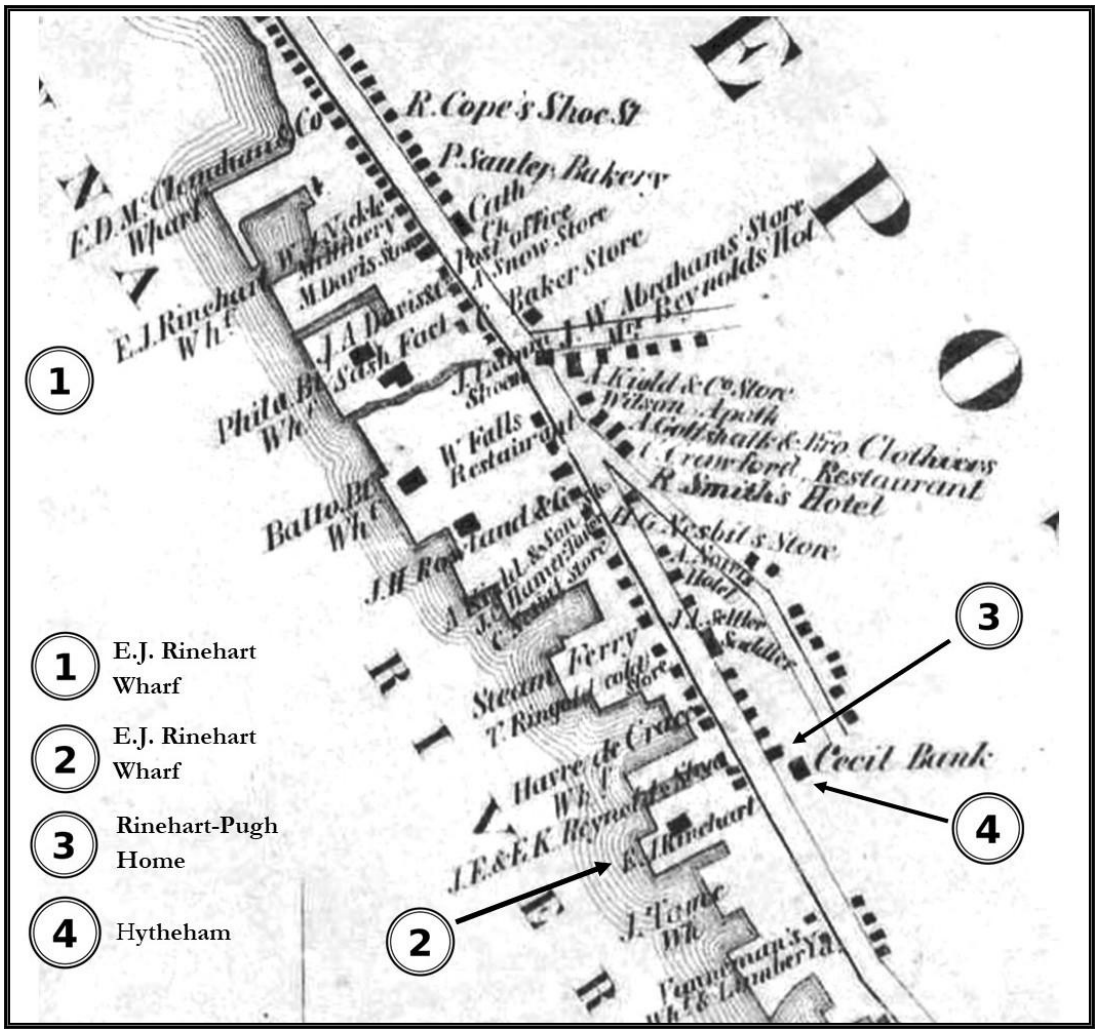
"The house changed because people kept using it."

The House Makes the Map

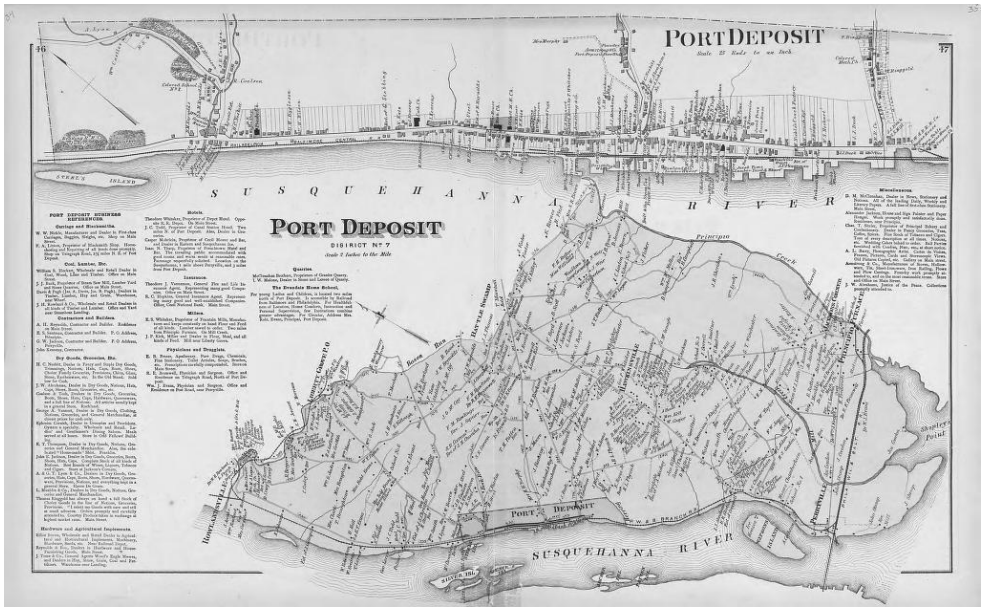
Historic maps of Port Deposit—particularly nineteenth-century atlases and Sanborn Fire Insurance Maps—were often drawn to emphasize function and legibility. Streets, riverfront works and building footprints are frequently rotated to present the town's narrow geography more clearly, meaning that page orientation does not always correspond to true north.

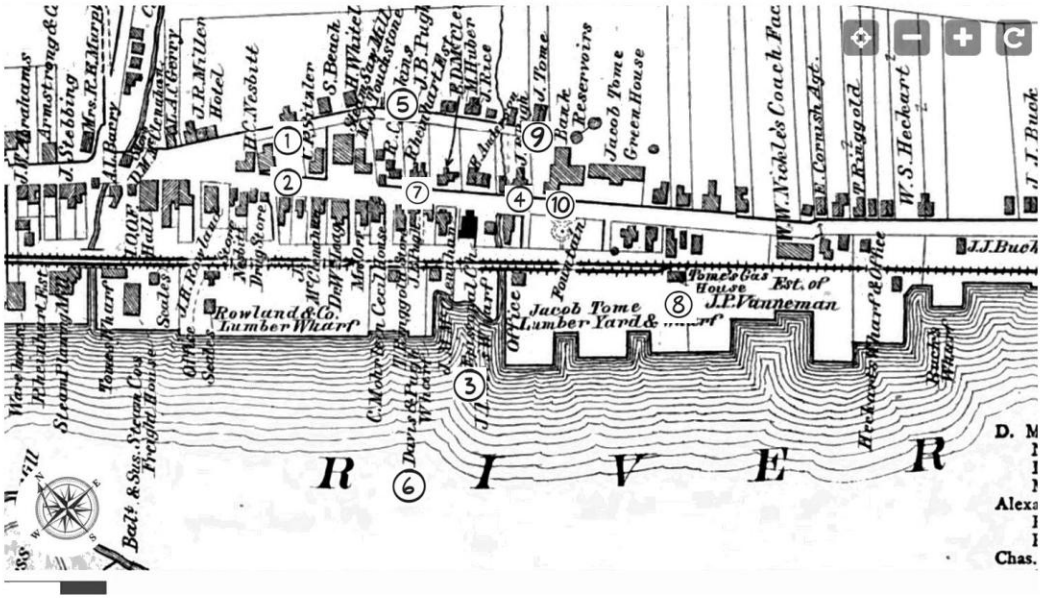
For the purposes of this study, map references follow the cardinal directions indicated by the compass rose or directional marker on each map. Apparent distortions in the alignment of South Main Street or the Susquehanna River reflect cartographic convention. This distinction is necessary to read the maps accurately and to understand the spatial relationships among the house, the river, rail infrastructure, and neighboring properties.

The maps that follow situate the Rinehart–Pugh House within the broader pattern of Port Deposit's nineteenth-century development. They document a town shaped by linear riverfront settlement, dense parcel organization, and the close adjacency of domestic life, commerce, and industry along South Main Street.

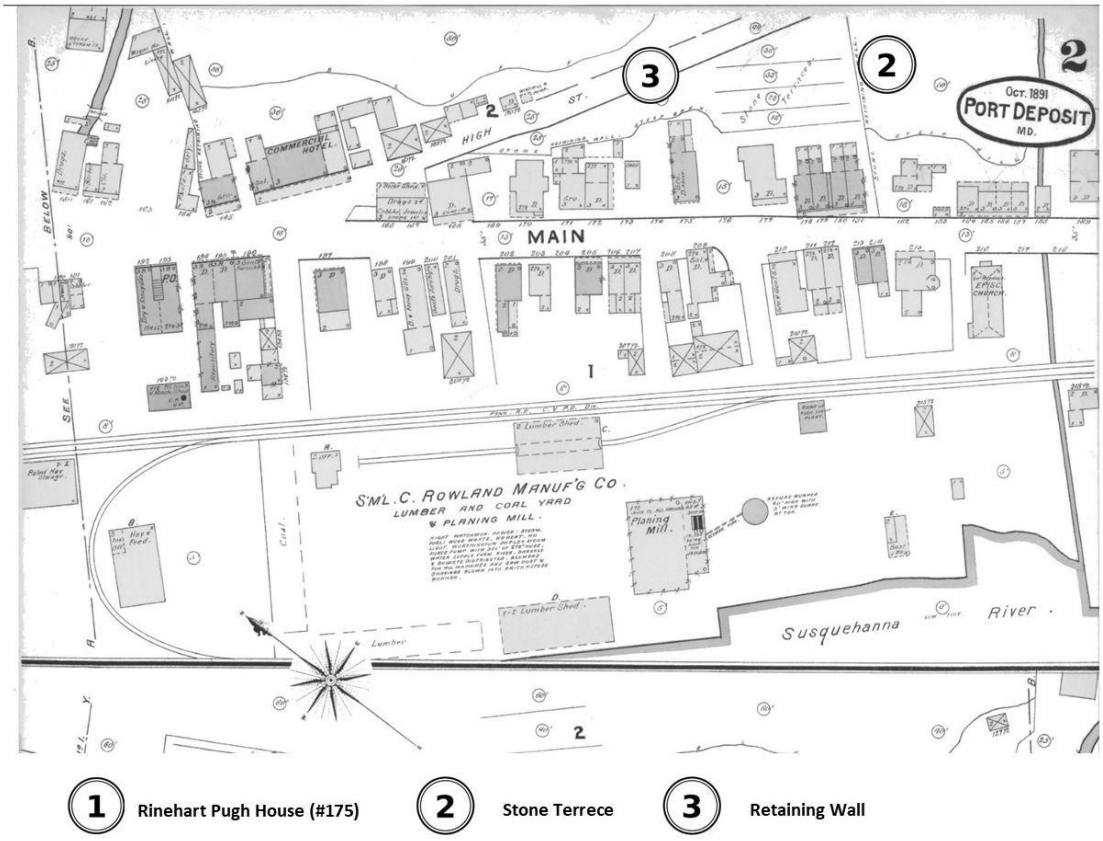


Detail of Port Deposit from Simon J. Martenet, Map of Cecil County, 1858, Library of Congress, MSA SC 1213-1-462





① High Street
② Main Street
③ E. Rhinehart (Rinehart) Wharf)
④ Rinehart-Pugh Home
⑤ Jos. B. Pugh Home
⑥ Davis & Pugh Wharf
⑦ E. Rhinehart (Rinehart) Home
⑧ Tome's Gas House
⑨ J. Tome Home
⑩ Hytheham (Cecil Bank)



Sanborn Fire Insurance Map, Port Deposit (Oct. 1891), detail of South Main Street riverfront

Detail from the October 1891 Sanborn Fire Insurance Map showing the South Main Street commercial corridor and adjacent riverfront industrial zone. The Rinehart–Pugh House appears as No. 175 on the south (river) side of Main Street, immediately below the steep hillside and the terraced lots shown above the street line.

Simon J. Martenet's 1858 Cecil County map showing Port Deposit's waterfront district. A second version of the same image is reproduced with modern callouts added for clarity.

Holding the Granite

Immediately behind the Rinehart–Pugh House, between the property and the Tome Steps, a natural drainage channel descends from the granite outcroppings above Port Deposit. Historically bordered by granite walls, this channel carries runoff downslope toward South Main Street, where it enters a covered or subterranean course and continues unseen beneath the streetscape to the river. The visible and hidden portions together form part of Port Deposit's long-standing system for managing hillside water within an extremely constrained riverfront setting.

The house sits at the base of Port Deposit's steep granite hillside, where runoff, groundwater intrusion, and seasonal flooding have always been part of daily life. In response, the town developed an interlocking system of foundations, retaining walls, channels, and culverts intended to hold ground, shed water, and keep the streetscape intact. The Rinehart–Pugh House belongs to that system. Its granite foundation, the massive retaining wall behind it, and the drainage features documented in deeds and later records should be read not as decorative landscape elements, but as practical infrastructure—work done to keep a building standing in a town where hillside and river were never passive.

Contemporary newspaper accounts describe retaining-wall construction in this area as a response to damaging floods that affected landscaping and property associated with both the Rinehart and Tome interests. Documentation of precise funding and responsibility remains incomplete, but period references suggest collaborative involvement by prominent local industrial figures.

Within the basement of the house there is also evidence of an internal water-management feature, described contemporaneously as an active drain at the time of purchase. This element was likely incorporated at construction to manage subsurface intrusion from the hillside and does not appear to have been municipal in origin. The precise engineering relationship between the house's internal drainage, the hillside channel, and the broader town system remains uncertain. The intent, however, is clear: the house was built to survive in a setting where water and stone are not background conditions but defining forces.

The House in Its Setting

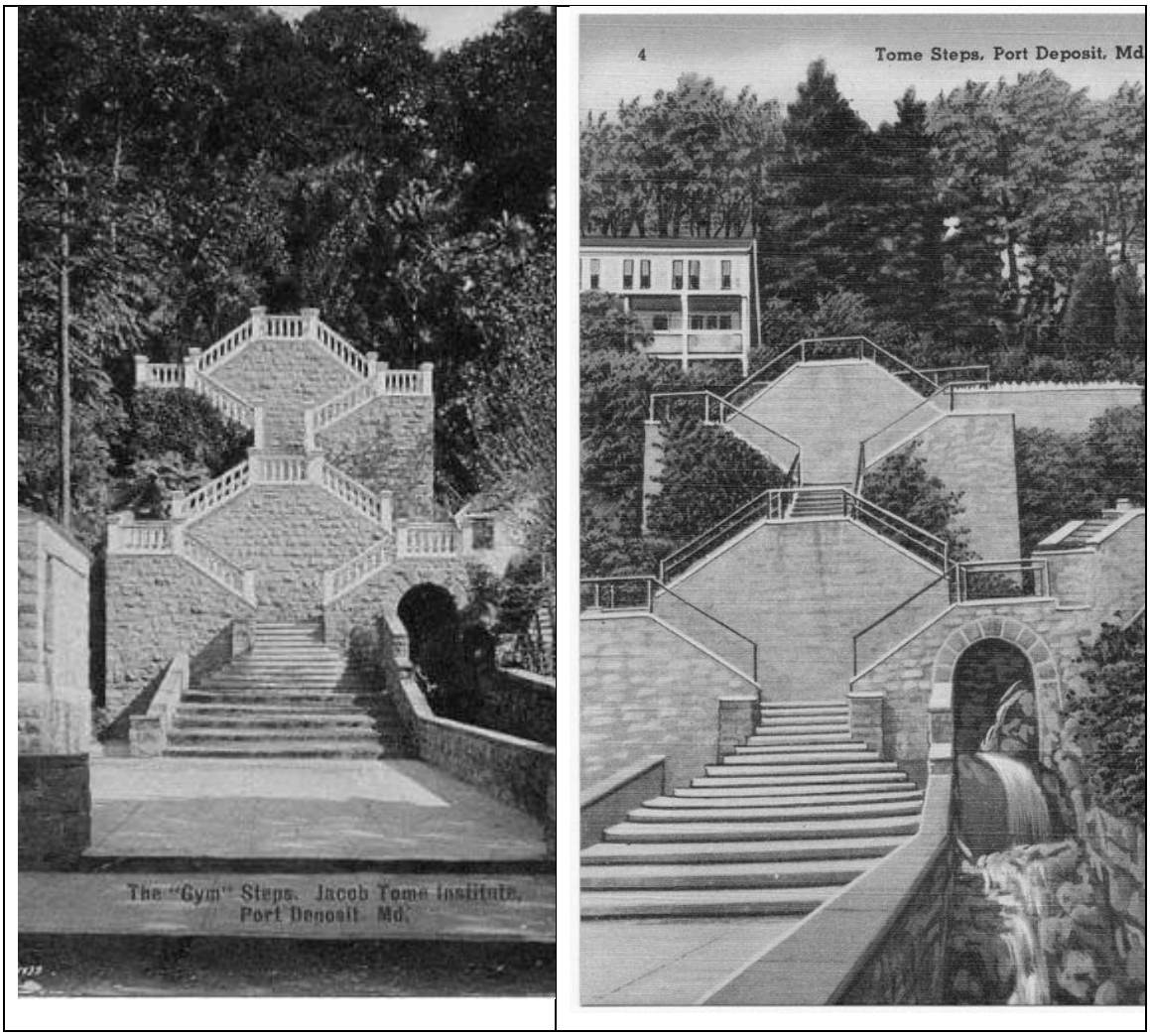
The house fronts directly on South Main Street and the Susquehanna River. Approximately fifty yards from the façade runs an active railroad line. Directly across the street stands the surviving Washington Hall Arch, the only remaining architectural element of the building. Adjacent properties include Adams Hall (now Port Deposit Town Hall) and the site of the former Jacob Tome mansion, demolished in 1948 and replaced by the Jacob Tome Memorial Pool (Lions Pool). The site is now vacant. Period photographs document the Rinehart–Pugh House visible beyond the pool complex, reinforcing its physical persistence within a landscape shaped by institutional expansion, demolition, and reuse.

The Tome Steps and the Shaping of the Landscape (1905)

The granite stairway immediately north of the house—commonly known as the Tome Steps and locally referred to as the "Gym Steps"—is a prominent early–twentieth-century intervention that reshaped circulation between Port Deposit's riverfront street grid and the hill-top Tome campus. Constructed in 1905, the two-story, bifurcated stair structure provided a direct pedestrian route from Main Street to High Street and the former Jacob Tome Institute grounds, physically binding the lower street frontage to the educational landscape above. Although the Rinehart–Pugh House was never part of the school complex by ownership or function, the construction of the Steps formalized the property's immediate adjacency to Tome's institutional footprint and intensified the sense in which the house came to sit within a purpose-built civic environment rather than an exclusively residential streetscape.

The steps are best understood as a later addition. They postdate the nineteenth-century period associated with Rinehart and Pugh yet permanently altered both the appearance and use of the house. The stairway's massive masonry and its alignment with Adams Hall reinforce the interpretive point that the house stood at the seam between domestic life and the town's principal institutional corridor—compressed between street, rail, drainage, and stone, with the Tome landscape immediately at its flank.

In later twentieth-century local memory, the stairway also acquired the nickname "Steps to Liberty," reflecting its use as a route between the Bainbridge area and the town's commercial corridor; this later name underscores the Steps' continuing role as a designed connector between institutional life and Main Street.



The Tome Steps, Port Deposit: artist's conception shown alongside a historic postcard view, illustrating the intended monumental design and early appearance of the stair system constructed as part of the Jacob Tome Institute grounds.

Entrance, and the Street

The principal elevation faces South Main Street, reflecting the primacy of the street as Port Deposit's commercial spine during the town's most active period. The original entrance composition—a centered door flanked by sidelights and capped by a transom—establishes a clear hierarchy between public and private space while remaining legible within a crowded streetscape. The entrance does not retreat from the street but addresses it directly, signaling permanence and civic presence within a working town.

Fenestration and Openings

The exterior windows are predominantly four-over-four sash with seeded glass set beneath wooden lintels. Several windows show evidence of alteration or replacement during twentieth-century renovation. One second-floor window on the right elevation was historically removed to create a door providing exterior access; this opening was later restored to a window.

A significant Federal-period feature is the presence of a floor-length paneled window on the front parlor elevation. This opening includes operable raised panels beneath the sash that open in concert with the window, allowing for ventilation and egress. Located adjacent to, rather than within, the bay window, this feature reflects early nineteenth-century experimentation within a disciplined Federal framework.

Granite Foundation and Retaining Wall

The foundation of the house, extending upward to a visible belt line, is constructed of locally quarried Port Deposit granite laid in coursed masonry. The stone's color, texture, and tooling are consistent with granite used throughout the town in retaining walls, stairways, and municipal infrastructure during the same period.

Behind the house rises a substantial dry-stack granite retaining wall, approximately sixty feet in height. This wall forms part of a broader system of retaining walls that historically extended for many blocks through the town. Constructed without mortar, these walls relied on gravity, friction, and skilled stone fitting to accommodate ground movement and water flow. Period accounts in the Cecil Whig suggest that portions of this wall system were

supported or funded by Rinehart and Tome, though the precise contractual or financial arrangements remain undocumented.

Framing, Cladding, and Exterior Expression

The original exterior cladding of the primary structure consists of hand-hewn wooden clapboard, which remain in place on the principal elevations. These boards are irregular in thickness and tooling, consistent with early nineteenth-century fabrication methods.

The rear elevation has been re-clad in modern fiber-cement siding during twentieth-century renovation. This alteration is documented photographically and does not represent original material.

Structurally, the house is balloon-framed, a technique consistent with its period of construction. During modern renovation, the framing was exposed and reinforced with steel beams following extensive interior demolition, stabilizing the structure while preserving its original system.

Fence, Porches, and Later Alterations

The property is enclosed at the street by a wrought iron fence mounted on a low granite wall and accessed through two arched entry gates. Photographic evidence indicates that the fence was added in the early twentieth century, as it does not appear in earlier images labeled "Snyder House." The fence is referenced in mid-twentieth-century deeds, including a 1940 conveyance, and has acquired historical significance despite not being original to the house.

The house did not originally include porches. Two stacked porches—one off the dining room and one off the second floor sitting room—were added during late twentieth-century renovation. A steel fire escape on the left elevation appears to predate the most recent renovation and originally extended to the now-demolished carriage house.

At the Edge of the Campus: The House in a Changing Neighborhood

By the late nineteenth century, the surroundings of the house were reshaped by one of the most ambitious philanthropic undertakings in Port Deposit's history: the creation of the Jacob Tome Institute for Boys. This transformation unfolded during the latter decades of ownership associated with the Rinehart family, following the death of David Rinehart and during the period when title to the broader parent tract was held by his son, Edwin John Rinehart.

Edwin Rinehart's ownership coincided with a moment of transition. By the time the Jacob Tome Institute began to take physical form along South Main Street, the Rinehart family's role was no longer one of active commercial development but of gradual contraction and conveyance. Deed records document Edwin Rinehart as owner of the parent tract prior to 1901, followed by a partial conveyance that year to the Jacob Tome Institute. This transaction marks a clear inflection point: land that had long functioned within a mixed domestic and commercial landscape began to pass into institutional hands.

The establishment of the Jacob Tome Institute was driven by the wealth and influence of Jacob Tome, whose banking and lumber interests helped define Port Deposit's late nineteenth-century economy. Although the house itself was not included in the conveyance and remained in private hands, its immediate setting became increasingly institutional as Tome's vision took material form. Adams Hall rose directly beside it. Across South Main Street stood Washington Hall, later reduced to its surviving stone arch. To the north stood Hytheham, Tome's own residence, a dominant presence that reinforced the civic scale of the emerging campus.

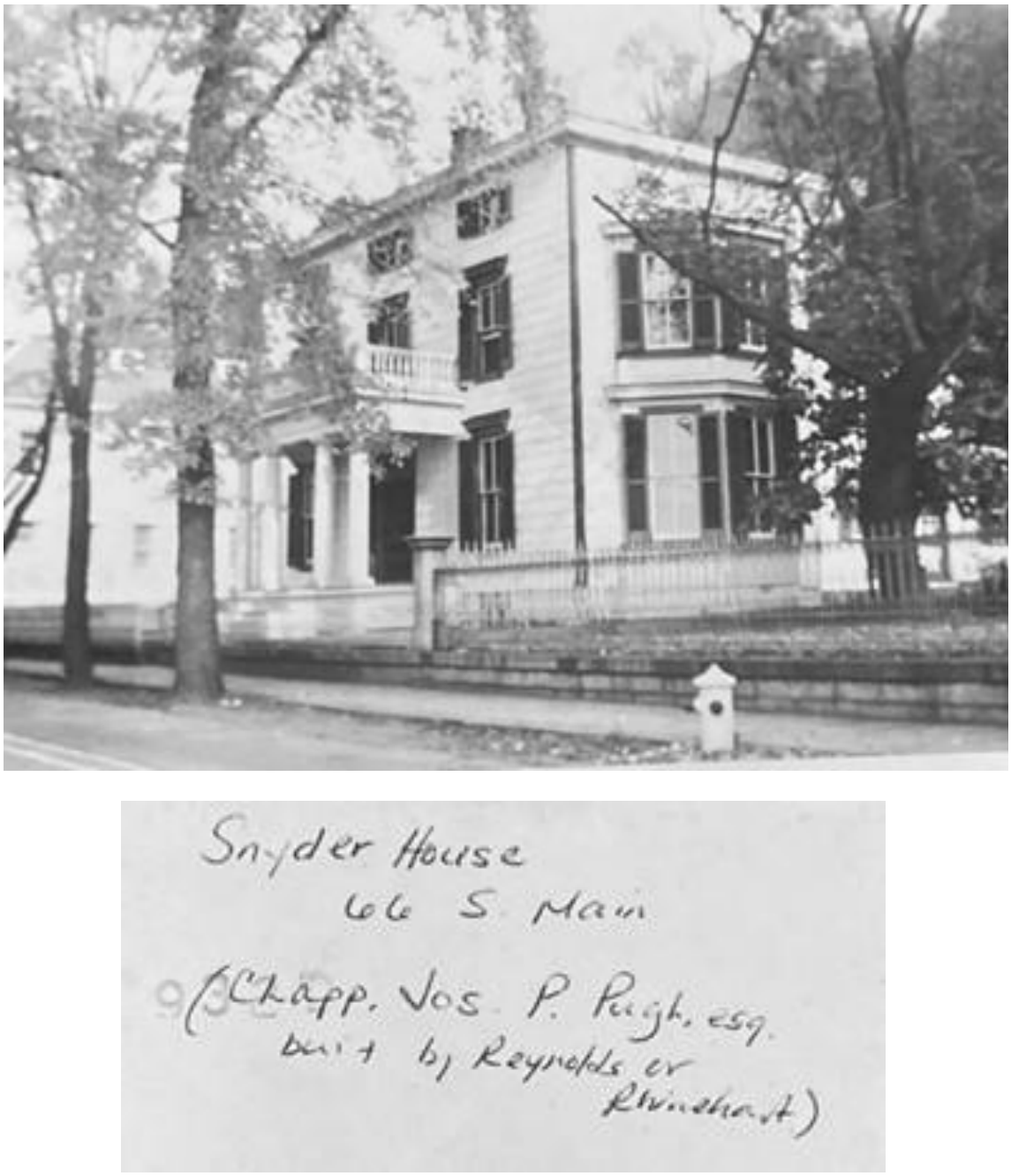
Tome did not live to see the full maturation of the institution he founded. He died in 1898, just as the school's most visible period of expansion was underway. In the years that followed, the campus continued to develop under the momentum of his philanthropy, even as ownership patterns around it shifted further. A second partial conveyance from the Rinehart parent tract occurred in 1906, followed by subsequent private transfers that reflected the tightening and subdivision of property at the edge of the campus.

The result is a setting shaped as much by what was ceded as by what was retained. The house stood at the boundary between private domestic continuity and institutional expansion, its survival conditioned by restraint. The sequence of Rinehart ownership, partial conveyance, and institutional adjacency situates the building not as an outlier, but as a persistent domestic presence negotiated carefully through a period of profound change along South Main Street.

Images — The House Speaks

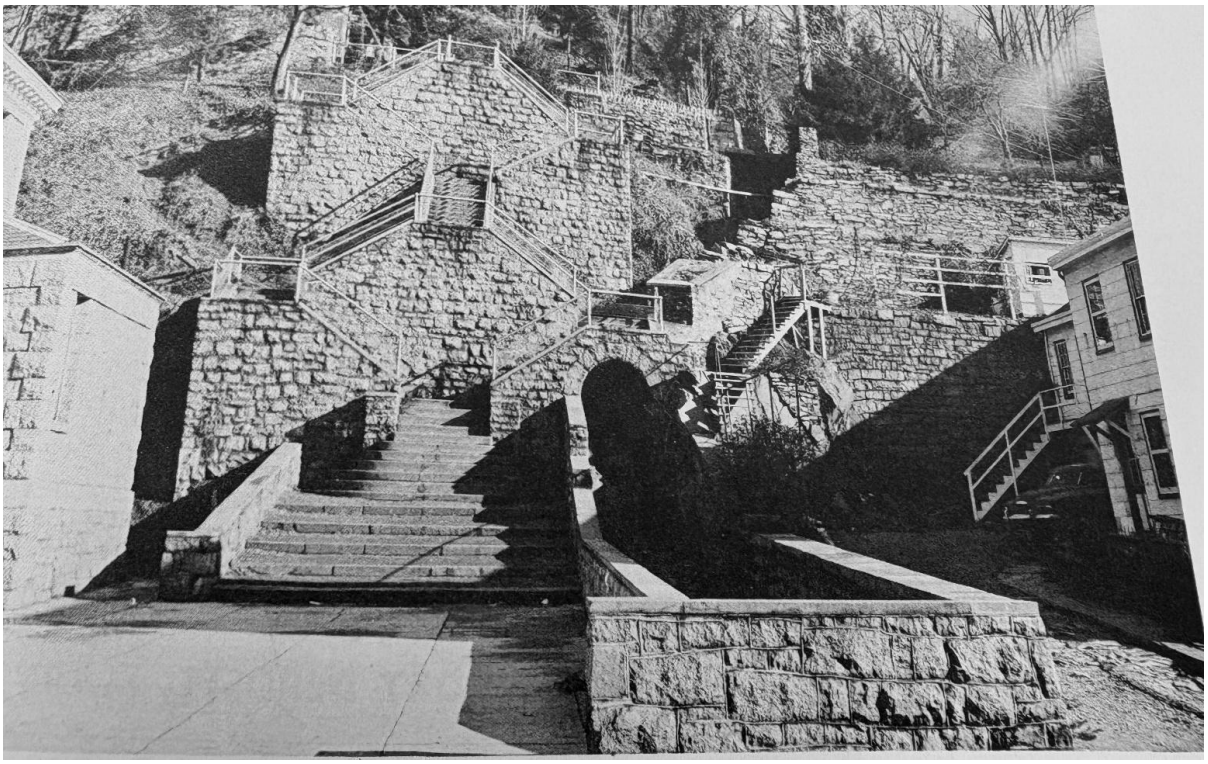
Former carriage house north elevation, photographed prior to demolition. The image documents significant deterioration and the absence of a secondary door or window above the bay window; portions of the iron fence survive. The presence of Tomes Landing marina in the background suggests a later twentieth-century date. Source and exact date unknown.

Former carriage house, west elevation, photographed prior to demolition. The structure appears in an advanced state of disrepair; the two-story porch documented in earlier descriptions is absent, while a window opening later converted to a door remains visible



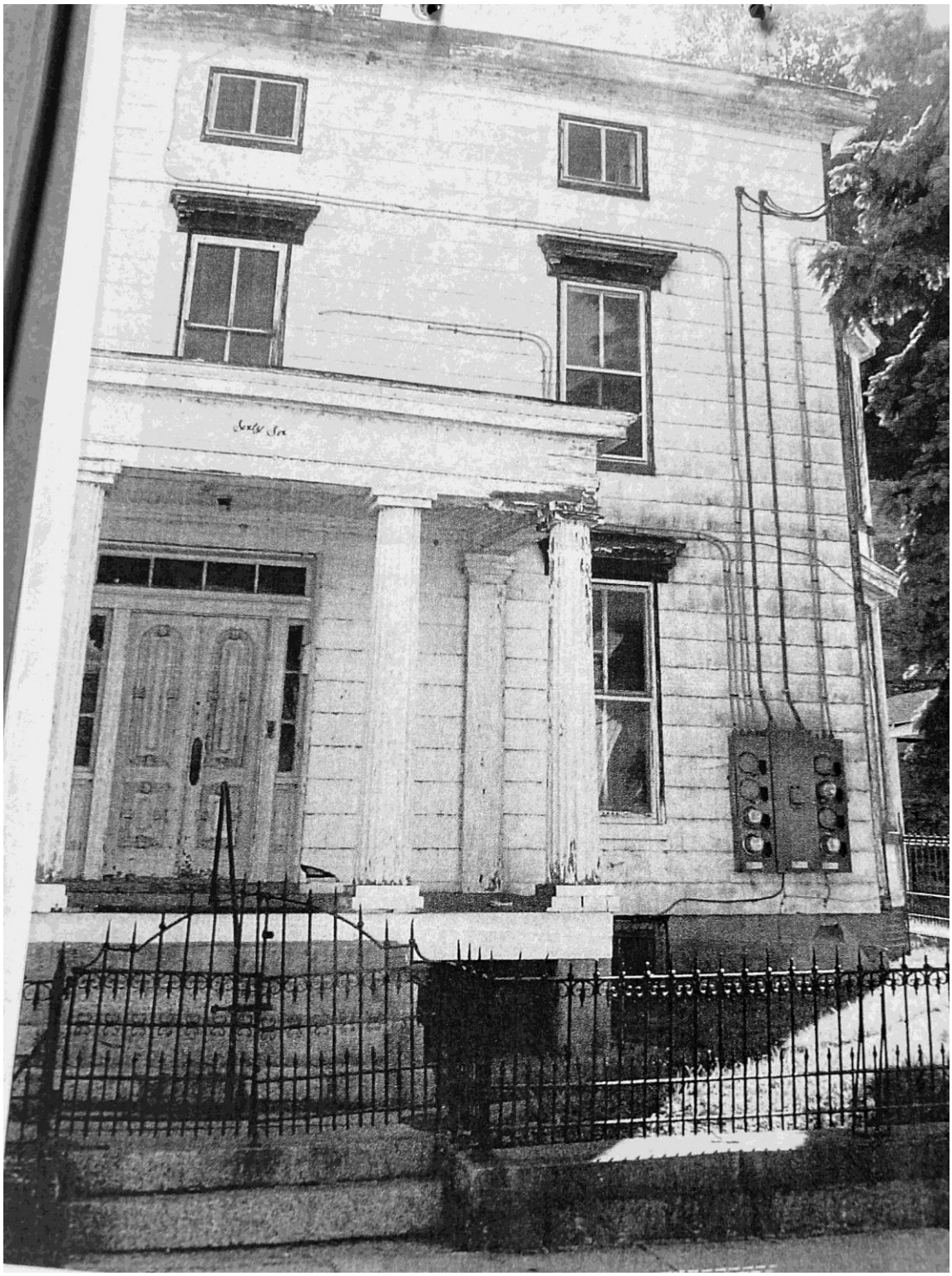
Historic exterior view of the house, photographed prior to street widening, showing original shutters and the absence of a wrought-iron fence. Verso of the same photograph, annotated "Snyder House" with a notation suggesting construction by Rinehart. This confirms a Snyder association noted in the deed (see Appendix A) Photo courtesy of the Paw Paw Museum.

View showing the pump house situated on the granite terrace, with the carriage house in the background in apparent good repair. The image documents the absence of a door or window above the second-floor bay; a faint shadow suggests the possible outline of an earlier opening. Source and exact date unknown.



View showing the stairway leading to the pump house and the adjacent Tome gymnasium steps. Both the pump house and its access stair are no longer extant. The carriage house appears intact at the time of the photograph. Source and exact date unknown.

South elevation during renovation, photographed prior to the reconstruction of the rear porches. The image documents the exposure of historic fabric during active construction, including the emergence of the tripartite window from the secondary parlor, installation of beveled-glass exterior doors, and placement of the Eastlake-style window. The carriage house has been fully demolished by this stage. Third-floor window openings are shown before later expansion, preserving evidence of the building's earlier fenestration pattern.



Front elevation during a period of documented deterioration, showing exterior fabric loss, altered entry conditions, and the installation of a multi-meter electrical service. The presence of an eight-position meter array, with four meters in use, indicates subdivision of the building into multiple residential units at the time the photograph was taken.

Where the World Quiets

The exterior of the Rinehart–Pugh House records proximity—to river, rail, stone, and institutional growth. The interior, by contrast, reflects restraint and order. Circulation, hierarchy, and material continuity create a domestic environment that buffers daily life from the demands immediately outside. The rooms that follow do not reject the working town beyond the walls; they answer it by drawing inward, shaping a lived interior grounded in continuity, care, and use.

Interior Architecture and Domestic Organization

The interior of the Rinehart–Pugh House records a long life of use, alteration, and repair. The present layout does not retain an intact nineteenth-century plan; instead, it reflects successive phases of alteration, subdivision, and twentieth-century renovation. Even so, a substantial body of original architectural fabric survives.

Interior organization here cannot be understood through architectural form alone. Documentary evidence indicates that the house supported a large, multigenerational household during the mid- to late nineteenth century, including children from multiple marriages and at least one domestic servant. Such a household implies constant use, overlapping functions, and the need for controlled circulation—conditions that are only partially legible today. These dynamics were further shaped by the house's border-state context, where emancipation and postwar transition altered domestic labor arrangements without immediately simplifying them.

No original floor plans survive, and later renovations removed many interior partitions, making room-by-room assignments necessarily provisional. Interpretations offered in this section are therefore grounded in architectural inference informed by household composition and daily practice. Secondary access points, warming cupboards, stair placement, and circulation scars are read as evidence of lived conditions—how people moved, worked, and shared space.

Throughout the interior, recurring features such as chimney-aligned fireplaces and their associated built-in storage provide a quiet continuity across floors and rooms. These elements shaped daily life through warmth, access, and habit, reinforcing the house's character as a working domestic environment formed over time through use, adjustment, and survival.

The first floor should not be read as a space of display in a purely genteel sense, but as one of reception shaped by work, proximity, and control of access. In a river town where commerce, transport, and oversight structured daily life, sociability was often practical. Rooms on this level accommodated conversation, meals, and encounters adjacent to business without being reducible to it—allowing the house to function as a domestic environment that could receive associates, manage movement, and absorb activity without surrendering order. This form of managed sociability aligns with the building's restraint, its proximity to wharves and rail, and patterns evident in David Rinehart's properties elsewhere along the Susquehanna.

Craftsmanship, Care, and the Making of the Interior

The interior of the Rinehart–Pugh House is unified less by plan than by the steady presence of work made with skill and care. Doors, trim, built-in features, and service elements recur

across rooms, forming a shared material language that persists despite later subdivision and alteration. These components were made to withstand daily use within a working household and allow the interior to be read as a coherent whole.

Federal-period doors and their associated openings offer some of the clearest evidence of this continuity. Door leaves are substantial and restrained, framed by flat lintels and simple molded architraves shaped more by proportion than ornament. Trim work reinforces this sense of order. Baseboards are confident in scale and profile, anchoring the walls and bearing the marks of long use. Window and door favor clarity over elaboration, relying on proportion.

Interior woodwork—including flat-panel wainscoting, a dentiled crown molding, and door openings framed by a simple lintel and architrave—reflects a restrained Federal-era vocabulary grounded in proportion, repetition, and durable workmanship.

Fireplaces, Presses, and Domestic Use

Fireplaces and their associated presses form one of the most coherent and revealing systems within the Rinehart–Pugh House. Rather than operating as isolated decorative features, these elements function together as a domestic infrastructure that organized warmth, storage, movement, and daily work across rooms and floors. Their repetition, alignment, and variation reflect household hierarchy and habitual use more than stylistic display.

Each principal room on the first floor is anchored by a fireplace aligned with a chimney stack that continues vertically through the house. Adjacent to these hearths are built-in

wooden presses, cupboards, or bookcases set within framed wall fabric rather than masonry. This pairing is deliberate. Fire provided heat, light, and a working focus; storage placed immediately beside it supported daily domestic needs by keeping books, linens, tools, and service items dry, accessible, and near warmth.

Variation in finish corresponds to room hierarchy and intensity of use rather than fashion. White marble, later marbleized surfaces, painted wood, and brick coexist within a single organizational logic. What remains consistent is proportion, placement, and relationship: hearth and press operating together as a functional unit.

Above the first floor, the same logic continues. Fireplaces and presses remain vertically aligned, reduced in scale but not in importance. Even where a working hearth was later eliminated or diminished, paired storage persists, suggesting that while flame could be sacrificed, the need for warmed, accessible storage endured.

The principal fireplaces combine brick fireboxes with carved and molded wooden surrounds, ranging from restrained Federal-era compositions to more elaborated mantel forms, reflecting both the original hierarchy of rooms and later periods of occupation and display.

First Floor — Hierarchy and Daily Use

The first floor of the house remains the clearest record of how architecture, movement, and daily life were intended to operate together. Despite later alterations, its organization is still legible—not because the plan survived intact, but because the underlying framework of hearth placement, circulation control, and wall openings was designed to absorb change without losing order.

Hierarchy on this level is established quietly. Rooms unfold in sequence. The architecture relies on proportion, alignment, and repetition. What results is an interior shaped to receive people, support work, and accommodate family life simultaneously, without rigid separation or ceremonial excess.

Fireplaces and presses operate together as a domestic system. Their repeated alignment along shared chimney masses, their relationship to storage, and their varied material treatment establish a rhythm of use across the floor. Differences in finish mark hierarchy, while consistency of placement maintains coherence. Fire here functions as infrastructure—constant, necessary, and deeply embedded in daily life.

Windows and doors complete this framework. Openings admit light, regulate movement, and control visibility. Where circulation is necessary, it is accommodated discreetly. Where presence matters more, openings hold the wall. The distinction between window and door is carefully maintained, and where that boundary softens, it does so deliberately and with restraint.

The Entry Hall: Order, Passage, and Arrival

The entry hall serves as the organizing core of the first floor, structuring movement and separating public and semi-public spaces while maintaining visual and material continuity across the house. From this space, circulation extends directly to the principal parlor, secondary parlor, dining room, and main stair, reinforcing the hall's role as a place of passage. The original exterior entrance door survives and remains a defining Federal feature. On its interior face, the door presents restrained paneled construction framed by narrow sidelights and surmounted by a fixed multi-light transom, emphasizing proportion, light, and clarity. The more elaborate exterior articulation of the door is deliberately withheld from the interior, aligning with the house's broader preference for composure and order within.

Interior openings throughout the hall are trimmed with molded wooden architraves capped by flat lintel-form heads, establishing a consistent vocabulary that carries through adjoining rooms. The main stair rises from the hall with a turned wooden newel post and molded handrail that appear original in material, profile, and finish. It ascends in a single, coherent run to an intermediate landing before continuing upward. Physical evidence in the form of trim scars indicates that a door once existed at this landing, likely serving to regulate movement between the principal stair and an upper-level secondary passage. Crown molding incorporating a dentil course, together with tall painted baseboards, continues through the space, visually anchoring the hall and reinforcing its role as a controlled and deliberate threshold within the house.

A paneled mahogany double door is framed by narrow sidelights and capped by a multi-light Federal-style transom, forming a composed entrance assembly that emphasizes symmetry, light, and proportion at the threshold.

Main Parlor

The main parlor is the most formally articulated room on the first floor. It occupies the most prominent position on the plan and functions as the primary space of reception within the domestic hierarchy of the house. Its scale, ceiling height, and relationship to the entry hall establish it as a room intended for visibility and controlled sociability.

The fireplace anchors the room both spatially and symbolically. Its white marble surround—executed within a restrained Federal vocabulary—signals the parlor's status while remaining disciplined in scale and detail. Ornament is present but contained, allowing proportion and symmetry to carry the room's authority. Adjacent to the hearth, a built-in bookcase functions as a press, providing concealed storage integrated into the wall plane. Its placement beside the fireplace aligns with the house-wide pattern of pairing heat with storage, reinforcing the room's role as both social and working space.

Window and door openings retain original proportions and molded architraves capped with flat lintel heads. Baseboards are substantial and continuous, grounding the room and preserving visual order along the perimeter. Together, these elements reflect a Federal interior calibrated for daily use by a merchant household—formal enough to receive visitors, yet durable and adaptable to sustained occupation.

The main parlor should be understood not as a genteel showroom but as a place of managed reception. Conversation, reading, and oversight could occur here in proximity to the entry without surrendering domestic order. The room's restraint, material consistency, and integration of storage underscore its function as a space where social engagement and household work overlapped within a disciplined architectural frame.

Arched Interior Openings and Circulation

The arched interior opening and bay window constitute the most expressive architectural features of the main parlor and play a central role in shaping movement, light, and experience within the room.

The arched opening is formed by a continuous molded wooden surround that rises directly from the wall plane to create a broad elliptical arch. Hand-shaped scroll brackets and layered trim articulate the transition between rooms without breaking the underlying symmetry of the space. Subtle asymmetries, tool marks, and accumulated paint layers indicate hand fabrication and long use. The arch frames movement through proportion and craft, reinforcing room hierarchy while allowing visual and social continuity.

Adjacent to this opening, the projecting bay window gathers light into the room and establishes a place meant to be occupied. Its integration with the surrounding wall fabric and trim confirms that it is original to the room's conception. The bay's form enriches the interior without resorting to applied ornament, aligning with a Federal-period emphasis on proportion, restraint, and spatial clarity.

Hand-shaped scroll brackets and layered trim show subtle asymmetries, tool marks, and accumulated paint layers. These details indicate hand fabrication and long use.

Secondary Parlor

The secondary parlor occupies a quieter but no less deliberate position within the first-floor interior. While it shares the same ceiling height, trim, and proportional discipline as the main parlor, it is set slightly apart—both physically and socially—from the most formal space at the front of the house. The room was not conceived as a lesser parlor, but as a complementary one: a space that allowed family life, extended conversation, and sustained presence without the constant performance required of the principal reception room.

Material treatment reinforces this distinction. Door and window casings, baseboards, and paneling remain consistent with the main parlor, affirming the room's status within the formal floor. The difference lies in emphasis. The fireplace, originally white marble and later marbleized into warmer tones, signals continuity with the ceremonial language of the front room while softening it. The finish suggests both aspiration and adaptation—an effort to preserve visual coherence while responding to changing taste or circumstance. Adjacent built-in storage reinforces this sense of use: the room was meant to be occupied, returned to, and worked within, not merely displayed.

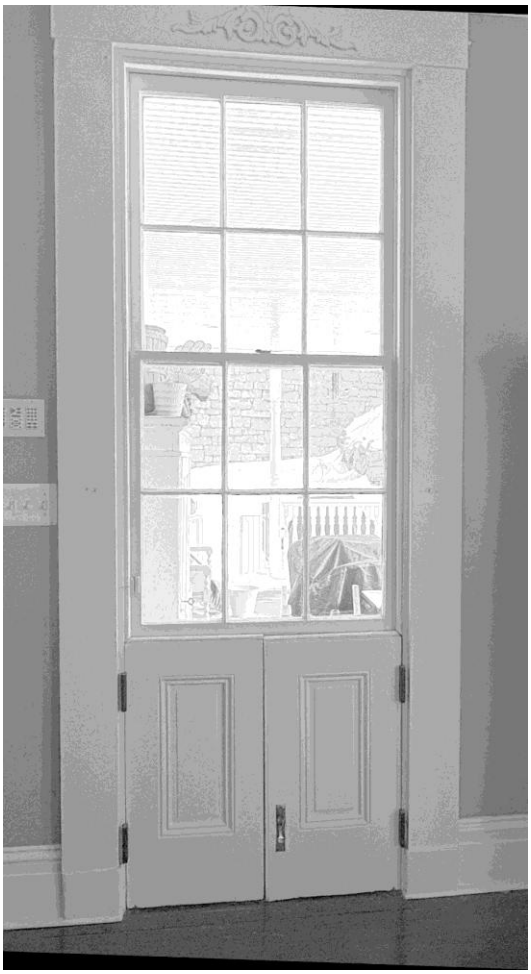
The secondary parlor functioned as a room of sustained sociability. It offered a place where guests might linger, where family members could gather in the presence of visitors, and where daily life could continue without withdrawing entirely from the public-facing spaces of

the house. In this sense, it bridges the formal and the domestic, allowing intimacy without isolation and hospitality without surrendering control of the household's inner order.

Floor-Length Window: A Discreet Exit

The most distinctive architectural feature of the secondary parlor is the floor-length rear window opening along the rear exterior wall. Although it reads unmistakably as a window from the interior, its scale and construction reveal a more complex function. The opening consists of a nine-over-nine double-hung sash above an operable paneled lower section, detailed entirely within the language of window joinery rather than that of a door. The casing profile, proportions, and finish match adjacent windows precisely. There is no threshold, no transom, no interruption of baseboard continuity, and no visual cue that announces circulation.

This restraint is intentional. Although not immediately apparent, this opening provided the only direct access from the first floor to the rear of the house. The carriage house stood beyond, and the rear yard may also have accommodated gardens or other service-related activity. Rather than marking this access as a point of passage, the design absorbs it into the room's formal composition. Movement to and from the rear occurred quietly, without visually or symbolically converting the parlor into a corridor.



The lower paneled section functions as an apron subordinate to the sash above, consistent with Federal-period interior joinery rather than door construction. Its operation allowed discreet movement associated with household labor, seasonal use, or informal circulation while preserving the room's identity as a parlor. The arrangement reflects a preference for managing access through subtlety rather than declaration—an approach consistent with a household attentive to hierarchy, appearance, and control.

Historic photographs of the rear elevation confirm that no original porch existed at this location. The present porch is a later addition, constructed to receive an already-existing full-height opening. This sequence is significant. The window predates the porch and cannot be explained by it. Instead, the porch responds to a design decision made earlier: to allow access without architectural disruption.

Dining Room

The dining room occupies a pivotal position within the first-floor interior, physically and socially mediating between the more formal front rooms of the house and the service and circulation spaces beyond. Its proportions, ceiling height, and trim vocabulary align closely with the adjoining parlors, maintaining continuity of scale and architectural language. At the same time, its placement and connectivity distinguish it from rooms intended solely for reception. This is a room where formality yields, deliberately and without loss of order, to routine use.

The dining room should be understood as a room capable of hosting extended sociability without surrendering domestic control. In a working river town household—where meals, conversation, and business could intersect—the room offered sufficient dignity to receive guests while remaining firmly embedded within the daily life of the house. It neither isolates itself as a ceremonial chamber nor dissolves into a purely utilitarian space. Instead, it accommodates overlap: family meals, hospitality, and the practical work of serving and clearing, all without disrupting the hierarchy established at the front of the house.

Architecturally, this balance is reinforced by access and flow. The dining room can be reached from multiple directions—through the parlors, from the circulation core, and indirectly from the service side—yet it does not read as a passage space. The room's coherence is preserved by consistent trim, disciplined wall planes, and a fireplace-centered composition that anchors activity.

The fireplace does not appear to be original, but it is sympathetic in scale and placement, occupying the expected position within the room's composition. Engaged columns structure the wall plane, while a surviving hand-painted floral panel introduces a later decorative layer that does not overwhelm the underlying restraint of the space.

Service is accommodated through discreet architectural interventions. A warming pass-through connects the dining room to the rear work zone, allowing food to move efficiently without requiring circulation through the principal rooms. A shallow silver cupboard is likewise worked directly into the wall plane, keeping items of regular use close at hand while maintaining visual order. These features reinforce the room's role as a working interior—one that supports labor without advertising it.

A small interior transom opens from the dining room toward the intermediate stair landing above, sustaining a functional relationship between floors through light transfer and quiet awareness. The opening retains its historic location and proportions. Its present beveled-glass infill is a later addition, clearly legible as a modern intervention, yet it preserves the original logic of visual and environmental connection within the house.

On the south wall, double beveled-glass doors installed during the restoration introduce filtered light while maintaining separation between interior spaces. Above them, an Eastlake-style transom—set within the original opening—adds a crisp geometric note that contrasts with the Federal fabric without displacing it.

Overall view of the dining room, illustrating its length, restrained Federal detailing, and fireplace-centered composition. The room's proportions and circulation suggest sustained use as a communal interior.

Double beveled-glass doors installed during the restoration occupy the south wall, admitting filtered light while maintaining interior separation. Above, an Eastlake-style transom—set within the original opening—introduces a crisp geometric note that complements the period trim and reinforces the room's vertical composition.

Transom above the dining room doorway retains its historic proportions and placement; the beveled-glass infill is a later addition that admits light while remaining legible as a modern intervention, maintaining visual connection to the stair landing beyond.

The Kitchen and Work of the House

The original kitchen of the Rinehart–Pugh House does not survive as a discrete room. Its absence, however, has not erased the architectural evidence of work that once organized the rear of the first floor. What remains is not a recoverable plan but a durable set of elements—doors, cupboards, hearth-related features, and circulation traces—that document how labor moved through the house and how service functions were integrated with dining and exterior access.

The most legible surviving feature is the rear exterior service door; an original opening fitted with an operable multi-light transom. Distinct from the principal entrance in both placement and character, the door reflects routine use. Its location at the back of the house aligns with historic service circulation, while the transom provided light and ventilation to a working zone. This doorway remains the clearest physical link between interior service activity and the exterior yard or work space beyond.

Equally significant is the surviving dining-room pass-through as seen from the former kitchen side of the wall. Although the kitchen itself has been removed, the cupboard opening remains intact, preserving the architectural interface through which food and service once passed. Integrated directly into the wall plane, the opening reflects intentional design. It allowed service to move efficiently without requiring circulation through the principal rooms, supporting sociability while maintaining domestic control.

The space now functioning as a butler's pantry is a modern construction. No physical or documentary evidence survives to establish its historic configuration or function. Its present location corresponds broadly to the historic service zone, but its form and finishes should be understood as contemporary, introduced to support current domestic use.

The current kitchen is likewise a modern insertion. It occupies the historic service side of the house but does not attempt to replicate an earlier plan. Its presence reflects a long-standing pattern within the building: service spaces have been the most adaptable areas of the interior, repeatedly altered to meet changing needs while leaving the principal rooms comparatively intact. The disappearance of the original kitchen reinforces the interpretation of the house as a working interior shaped by circulation, use, and ongoing adjustment.

During a later period of use, the kitchen was equipped to accommodate limited commercial food preparation. Photographs from this phase document equipment and finishes associated with that use but do not reflect historic fabric. They are included here only to record an episode of adaptive occupation within the life of the house.

Original kitchen door with transom and warming press/pass-through**,** retaining early proportions and hardware; the arrangement reflects functional service circulation between kitchen and adjoining rooms, with later infill clearly distinguishable from the historic opening.

Modern kitchen adaptation**,** retaining historic circulation and wall relationships while introducing contemporary cabinetry and finishes scaled to the house's working character.

Former commercial kitchen**,** documenting a late-twentieth-century adaptive use phase marked by industrial appliances, stainless work surfaces, and code-driven infrastructure distinct from the historic domestic fabric.

Main-Floor Bathroom

Its current configuration preserves through-movement while accommodating contemporary requirements. The bathroom's scale and placement respect the established circulation framework, continuing a pattern evident elsewhere on the service side of the house, where new functions have been layered onto existing routes.

As with the modern kitchen and pantry, the bathroom represents adaptation. Its presence supports continued use of the house without obscuring the architectural logic of the first floor, where service circulation remains legible even as specific rooms and functions have changed.

With the completion of movement through the first floor, the organizing principles of the house are fully expressed: principal rooms oriented toward formality, light, and reception at the front, and service functions compressed along the rear, structured by circulation. The stair rising from the entry hall carries this logic upward, where the second-floor chambers reflect a different balance of privacy, use, and alteration within the same working domestic framework

Second Floor — Private Chambers and Domestic Order

The second floor carries forward the same architectural discipline established below, but in a quieter register shaped by rest, care, and daily routine. If the first-floor records how movement, work, and sociability were intended to operate together, the upper floor shows how that order was adapted to the rhythms of household life over time. The architectural vocabulary does not change. Molded architraves, paneled doors, aligned openings, and embedded storage recur with consistency, confirming that the house was conceived vertically as a single system rather than as stacked and unrelated levels.

Movement upstairs is deliberate and controlled. The stair does not simply deliver occupants to an open hall but resolves itself in stages—through landings, short runs, and thresholds that slow circulation and allow rooms to remain distinct. Privacy here is not absolute but graduated. Chambers relate to one another through adjacency and controlled connections, allowing family life, caregiving, and domestic labor to coexist within close quarters.

As on the first floor, fireplaces, warming closets, and presses operate together as a domestic system. Their repeated alignment along shared chimney masses reflects an economy of construction and a logic of use grounded in warmth, dryness, and accessibility. Storage remains active. Garments, linens, and household goods stay close to heat and movement, reinforcing an interior shaped by habit and daily necessity.

Within this framework, the second floor resolves into a sequence of chambers arranged around the stair and its landings. Principal rooms retain ceiling heights of approximately nine feet, maintaining their place within the domestic hierarchy and echoing the scale of the formal spaces below. Smaller chambers and service-adjacent rooms adopt simpler trim and reduced proportions without departing from the shared architectural language.

The main stair remains the organizing element, rising continuously from the entry hall and structuring access as it goes. Throughout the second floor, shallow built-in warming closets are set into the wall thickness adjacent to chimney masses, functioning less as conventional storage than as integral extensions of heated masonry.

Throughout the house, built-in presses and cupboards are consistently aligned with chimney masses, forming a recurring domestic pattern. Set within wall thickness and adjacent to heated masonry, these shallow enclosures held linens, garments, books, and household goods in active circulation, benefiting from warmth, dryness, and ease of access. Their repetition across formal rooms, private chambers, service-adjacent spaces, and upper landings reflects a house organized around daily use.

Intermediate Landing and Hall

The main stair rises from the entry hall to an intermediate landing, where it briefly resolves before turning upward again. Trim scars indicate that a door once stood at this point, marking the landing as a controlled threshold.

Set low in the wall at this landing is a horizontal interior window overlooking the dining room below. Positioned at floor level and aligned with the geometry of the stair tread run, the opening spans roughly thirty inches in width and approximately twelve inches in height. The opening itself appears to be original, while the window has been replaced. Its placement and proportion suggest a role in light transmission and air movement within the stair hall, reinforcing the stair as a connective and environmentally responsive element within the house.

From this landing, a short hall branches off before the stair turns again and rises to the principal second-floor landing.

Secondary Hall and Chambers

The secondary hall rises two shallow steps and shifts slightly to the left before opening fully. This offset movement distinguishes it from the main stair run and signals a change in use: not a primary organizing spine, but a passage intended to serve secondary chambers and service-adjacent spaces within the working life of the house.

This hall provides access to the sitting room, the room now serving as the main bath on the right, and the small chamber on the left. Its limited light, modest scale, and inward-facing character suggest circulation shaped for privacy and daily function. Unlike the principal landing above, which gathers light, view, and symmetry, this hall distributes access quietly and efficiently.

Evidence within the hall suggests that its present configuration reflects later subdivision. The room now serving as the main bath occupies a footprint consistent with a former sleeping chamber opening directly off this passage. Given that indoor plumbing was not available at the time of construction, it is likely that this room originally functioned as a chamber and was later reassigned and substantially altered to accommodate modern bathing fixtures. This interpretation is inferential, but it is supported by room size, circulation logic, and its relationship to adjacent chambers.

This hall and its adjacent chambers record a house accommodating more occupants than are presently legible. Household size during this period exceeded what the surviving configuration alone would suggest, particularly given the number of younger occupants and the presence of domestic labor. Such conditions would have required additional sleeping chambers and flexible circulation. The layered access, evidence of former partitions, and traces of controlled thresholds point to an upper floor shaped by family growth, caregiving, and daily work over time.

Principal Landing

A short additional run of stairs leads to the principal landing at the front façade, where light and view are gathered before circulation continues. An original window overlooks the Susquehanna River, and beneath it a built-in wooden bench is set flush within the wall plane.

The bench establishes the landing as a place to pause, signaling a moment of rest within the vertical sequence of the house.

From this landing, the plan divides symmetrically into the two principal chambers while also carrying the stair upward. Light, movement, and view are drawn together into a calm central space that mediates between floors. The ceilings of both chambers rise to approximately nine feet, reinforcing their status within the domestic hierarchy and aligning their proportions with the formal rooms below in a manner consistent with Federal-period planning

Principal Chamber

The principal chamber occupies the full width of the house above the secondary parlor and is vertically aligned with it through the shared projecting bay. This bay window is original and functions as both a visual and organizational anchor, carrying the Federal-period emphasis on symmetry and axial alignment upward through the house. The room retains its nine-foot ceiling height and original window and door openings, all trimmed with molded architraves capped by flat lintel-form heads, continuing the restrained finish vocabulary established in the formal rooms below.

Opposite the bay, an early faux fireplace is set into the interior wall. Framed by a plain wooden surround, it reads as an intentional architectural, marking the room as finished and complete even in the absence of a working hearth. Adjacent to the chimney mass, a shallow built-in warming closet is discreetly recessed into the wall thickness—a modest but telling provision that reflects the practical needs of daily life on the upper floor.

Evidence of an earlier door at the opening to the adjoining sitting room survives in the form of frame scars and altered trim, indicating that this connection was once controlled. The arrangement suggests a layered suite of spaces, balancing accessibility and privacy, and reinforces the interpretation of the chamber not as an isolated sleeping room but as part of a composed upper-floor domestic sequence.

The principal chamber occupies the projecting bay above the secondary parlor, retaining original proportions, nine-foot ceilings, and Federal-period trim, with the bay window providing both light and axial continuity through the house.

Sitting Room

Directly adjoining the principal chamber is a smaller sitting room with its own fireplace and hearth. The fireplace shares a chimney wall with the adjacent room now serving as the main bath, and shallow presses are integrated on both sides of this shared chimney mass, their mirrored placement clearly intentional.

The sitting room is accessible both from the secondary hall and from the principal chamber, giving it a mediating role within the suite. This dual access, combined with its scale and proximity, suggests a space positioned between private and shared domestic life. One plausible interpretation is that the room functioned as a nursery or attendant's room, allowing care or supervision to occur adjacent to the principal chamber while remaining connected to hall circulation. No documentary evidence confirms this use, and the interpretation remains tentative; however, the room's placement and circulation pattern are consistent with such a function within a mid-nineteenth-century household of substantial size.

Doors and windows within the sitting room are simpler in profile than those of the principal chambers, indicating either secondary importance or later replacement. The exterior porch accessed from this room is a modern addition designed in a sympathetic Federal vocabulary; historic photographs confirm that the original opening at this location was a window.

Trim scars elsewhere on the second floor—including between the principal chamber and the sitting room—mark the former presence of doors that no longer survive. These features indicate that movement between private rooms and shared spaces could be selectively controlled, reinforcing a hierarchically organized upper floor.

The working fireplace anchors the interior wall, with a shallow built-in press set neatly beside the chimney, reflecting the integration of heat, storage, and daily use within the upper-floor sitting room.

Former Chamber (Main Bath)

Accessed from both the intermediate hall and the adjoining sitting room, the room now serving as the principal bathroom originated as a substantial upper-floor chamber. Its generous dimensions, dual access, and relationship to the shared chimney mass confirm its original status within the domestic hierarchy. A shallow warming closet set into the chimney wall survives as evidence of its earlier use.

The room has since been fully reassigned and is now finished in floor-to-ceiling marble, containing a triangular jacuzzi tub and a separate shower enclosure. These finishes reflect a comprehensive modern intervention. While the historic fabric associated with the original chamber has largely been removed, the scale, circulation, and chimney relationship preserve the room's legibility within the historic plan.

Secondary Principal Chamber

Opposite the principal chamber, across the main landing, is a second principal chamber positioned directly above the main parlor. The room retains nine-foot ceilings and the measured scale characteristic of the Federal-period interior. A warming closet set into the

wall beside the fireplace chimney survives as a modest but telling accommodation to daily comfort, reinforcing the room's original status as a primary sleeping space.

The room's openings preserve a clear record of alteration. The opening documents a well-established sequence of change: originally configured as a window opening consistent with the façade, later converted to a door during the building's boarding-house phase, and now returned to a window configuration. While no direct physical evidence survives to confirm the earliest condition, the restored opening aligns in position, proportion, and rhythm with Federal-period symmetry and with the fenestration patterns elsewhere on the elevation.

A second opening on the right side of the chamber reflects a more ambiguous but equally legible history. Historic photographs do not depict this opening as a window; instead, they record the shadow and alignment of a former door leading toward what later became an exterior fire escape. The Cecil County Atlas, however, depicts the opening as a window, suggesting an earlier configuration prior to boarding-house alterations. The present window is therefore best understood as a restored condition rather than an uninterrupted survival—one that preserves the original opening's location and proportions while acknowledging the room's layered use.

Today, the chamber is complemented by a modern en-suite bath discreetly integrated into the historic fabric. This contemporary addition provides necessary amenities without disrupting the room's scale, circulation, or relationship to adjacent openings, allowing the space to function comfortably while remaining legible as a principal nineteenth-century bedroom shaped by successive occupation.

Secondary Chamber

This smaller chamber opens from the secondary hall and retains its original window openings, trimmed more simply than those of the principal rooms. Its scale and finish suggest a secondary sleeping space within the original household hierarchy. The present en suite bath is a modern insertion; together with the adjacent secondary bath serving the principal suite, it likely occupies space that once formed a paired or subdivided chamber. While no direct fabric confirms the earlier arrangement, the alignment of walls and services indicates a later consolidation of chamber-scale rooms to accommodate plumbing, preserving original openings while adapting the interior to contemporary use.

Third Floor — Rooms Beneath the Roof

Circulation and Vertical Continuity

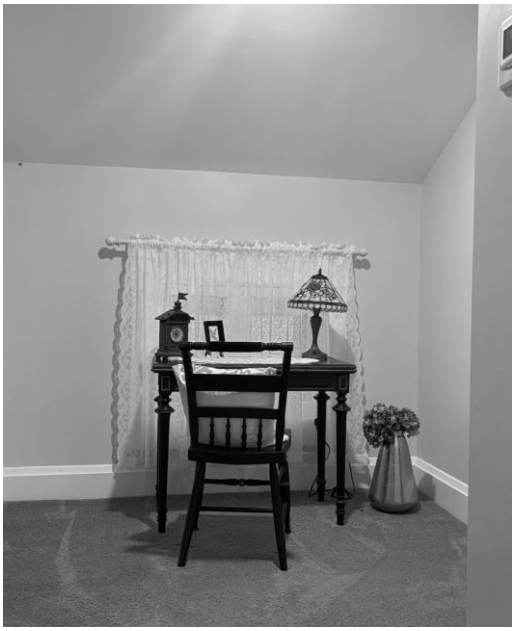
The stair continues upward from the principal second-floor landing in a sequence consistent with the organization below. An intermediate landing is encountered first, providing access to attic space above the minor chambers of the second floor. From this point, the stair turns and rises again to the principal third-floor landing.

This sequence preserves the established rhythm of ascent—compression, pause, and release—carried upward through the house without interruption.

Third-Floor Landing

The principal third-floor landing is set at the front of the house and overlooks the Susquehanna River. Its placement mirrors the organization of the second-floor landing below, maintaining a vertical alignment of circulation, light, and outward orientation even at the highest level of the house.

A built-in closet is incorporated into the hall adjacent to the chimney mass, continuing the house-wide practice of using heated masonry to support daily use. Even at this uppermost level, storage, warmth, and movement are carefully integrated.



Upper Chambers Beneath the Roof

The third floor is presently divided into two matching chambers, each provided with an en suite bath. Although tucked beneath the steep hipped roof, both rooms retain full standing height across their usable area, indicating that the space was intended for regular occupation. Their symmetry suggests deliberate planning, even as later subdivision has altered their original configuration.

No direct documentary evidence survives to establish the original function of these rooms. Their scale and placement allow for interpretation as servant quarters, storage rooms, or secondary sleeping chambers, but such readings remain speculative. What is clear is that the space was accessible, finished, and incorporated into the daily life of the house.

Windows serving the en suite baths were later enlarged and replaced with casement-style units to meet emergency egress requirements, providing access to the north-side fire escape. These alterations reflect modern life-safety standards.

Basement — the Working Understructure

The basement of the Rinehart–Pugh House offers a direct encounter with the environmental conditions under which the building was constructed and continuously occupied. The house is founded on exposed granite bedrock, consistent with Port Deposit's geology and with historic descriptions of the town as occupying a narrow shelf between river and bluff. Masonry walls rise directly from this substrate, and in places the bedrock itself remains visible, underscoring the limited capacity for subsurface drainage at the site.

From the earliest period of occupation, groundwater has been a persistent presence within the basement. This condition reflects the impermeability of the granite bedrock combined with runoff descending from the hillside toward Main Street and the Susquehanna River. The movement of water represents an enduring site condition to which the house—and its occupants—were required to adapt.

Evidence of historic domestic use survives in the form of a large, double-bay brick dry sink constructed without drains or a direct water supply. Features of this kind were commonly employed for washing, food preparation, and other utility tasks in spaces where running water was unavailable or impractical. The sink's construction and placement indicate that the basement functioned as an active service space despite its low ceiling height and damp environment.

Over time, the house absorbed a series of measured responses to these conditions. In the twentieth century, structural stabilization was introduced through the installation of steel beams to reinforce the framing above. More recently, a subsurface water management system was added to redirect moisture away from the building rather than attempting to seal historic masonry against hydrostatic pressure. These interventions address conditions inherent to the site and were undertaken to preserve both structural stability and historic fabric, without altering the basement's evidentiary value as a working service space shaped by geology, water, and long use.

During late-twentieth-century rehabilitation, interior wall finishes were removed and replaced with modern drywall, and contemporary plumbing and electrical systems were introduced throughout the house. Any original plaster finishes that may have survived into the twentieth century were lost during this process. While this limits detailed surface-level analysis on a room-by-room basis, it does not obscure the underlying architectural logic of the plan, which remains legible through framing, circulation, and surviving structural relationships.

PART IV — CHANGE AND PERSISTENCE

"Buildings explain themselves if one listens

A Changed Streetscape (c. 1905–1915)

Photographs from the early to mid-twentieth century show the house standing largely intact while its surroundings changed dramatically. Most consequential among these changes was the demolition of the nearby Jacob Tome mansion, Hytheham, in 1948 and its replacement with the Jacob Tome Memorial Pool complex. In photographs taken after this demolition, the Rinehart–Pugh House appears partially obscured behind the new structure, indicating a marked shift in visual prominence and spatial relationship along South Main Street.

The loss of Hytheham altered not only the immediate setting but the perceived scale and context of the house within the streetscape. What had once stood alongside one of the town's most prominent residences now occupied a more compressed and visually diminished position within an increasingly institutional landscape.

The Snyder Era (c. 1906–1940)

The Snyder tenure represents the final phase of the house's life as a single-family domestic seat. Period photographs identifying the building as the "Snyder House" document a well-maintained structure that remained a residential anchor even as the neighboring streetscape was transformed by the 1905 construction of the Tome Steps. It was likely during this period that the property's current wrought-iron street fence was introduced—a feature that, while absent from the 1877 idealized lithograph, became a permanent part of the site's legal and physical description by the mid-twentieth century.

Wartime Adaptation and Intensified Occupancy (c. 1940–1948).

The transition of the house from a private family home to a multi-occupant structure began in earnest during the 1940s, shaped by the economic and social pressures of World War II. The nearby Jacob Tome Institute campus, closed in 1941 after struggling financially during the Great Depression, was largely vacant when the federal government acquired it in 1942 for wartime use as the United States Naval Training Center, Bainbridge. Commissioned in April 1942, Bainbridge became one of the Navy's largest enlisted training installations, processing recruits through rapid cycles of intake, instruction, and deployment. The resulting influx of personnel and civilian activity created sustained housing pressure in the surrounding towns, including Port Deposit.

Bainbridge quickly expanded into a major enlisted training station. In addition to basic indoctrination, it provided specialized training programs and employed large numbers of civilian workers, creating sustained regional demand for housing, services, and rentals.

On April 30, 1940, Roy H. Snyder conveyed the property to Irene A. Steele, marking the beginning of this wartime transition. While direct tenant records are absent, the physical record of the house—most visibly the installation of a multi-position electrical meter array on the front elevation and the logic of interior subdivision—strongly suggests conversion to boarding or rooming use consistent with wartime housing demand.

The Botelho Era and the Record of Mid-Century Decline (c. 1950s–1994)

By the mid-to-late twentieth century, the structure was increasingly recognized in administrative records as the "Botelho House," a name preserved in Maryland Historical Trust surveys. This era was marked by intensified residential use and subsequent material loss as the interior was repeatedly subdivided to accommodate transient tenants. Architectural adaptations from this period, such as the addition of a steel fire escape on the side elevation, underscore the house's role as a high-density.

From Grand House to Rooming House (c. 1940–2001)

The mid-century history of the house is best understood not as a single event, but as a long period of intensified use and incremental physical adaptation. Beginning in the early 1940s, wartime housing pressure and changing local conditions pushed the building toward multi-occupant residential use. Over the following decades, the property's rear service areas were expanded and rearranged, and the interior was repeatedly reworked to accommodate more tenants. These changes were practical responses to demand, but they also accelerated

material loss and deferred maintenance—setting the stage for the municipal code enforcement and preservation intervention that followed.

Life as a Multi-Occupant House (c. 1940–1994)

During this period, the house passed through multiple forms of occupation. Documentary and photographic evidence indicates that it functioned at various times as a private residence, a rooming or boarding house, and later as a bed-and-breakfast known as Granite and Lace., and a restaurant. The precise dates and duration of these uses remain uncertain, but the cumulative evidence points toward subdivision and intensified occupancy consistent with broader patterns observed in small industrial river towns during the twentieth century.

Physical alterations associated with this phase remain visible. Historic photographs document the installation of multiple exterior electric meters on the front elevation, indicating multi-unit occupation. A steel fire escape appears along the side elevation visible in multiple known photographic views. Although its installation date is uncertain, its form and construction suggest early- to mid-twentieth-century origin. The fire escape originally extended to a now-demolished rear service structure, reinforcing its role in supporting intensified use.

Back-of-House Growth: Kitchens, Utilities, and Service Space (c. 1940–2001)

A substantial rear structure—commonly referred to in later records as a carriage house or garage—was attached to the main house during this period. Whether this structure originated as a true nineteenth-century carriage house or represents a later accretion cannot be determined with certainty. Photographs show the building in significant disrepair prior to demolition, with multiple window openings and evidence of multi-level use.

Rooms Divided, Finishes Lost (c. 1940–2001)

Interior alterations during the twentieth century were extensive. Evidence indicates subdivision of rooms to accommodate multiple occupants, the installation of kitchen fixtures on upper floors, and the modification or removal of original partitions. Flooring in principal rooms—identified as red oak—exhibits numerous patches and scars consistent with earlier heating systems, including possible stove or radiator penetrations.

Condemnation and Intervention (c. 1994–2001)

By the late twentieth century, the Rinehar.t–Pugh House had entered a prolonged period of regulatory scrutiny that reflected not a single crisis, but the cumulative effects of deferred maintenance, changing code standards, and the broader economic contraction of Port Deposit. Municipal concern is documented as early as November 1994, when town officials, county inspectors, and the property owner met formally to address unsafe conditions at 66 South Main Street. That meeting produced a written directive requiring boarded windows, controlled access, roof repair sufficient to stabilize the structure, and remediation of multiple building and electrical code violations identified by county inspection. The house was, at that point, already being managed as a public safety problem.

Over the following years, these conditions persisted. Repeated inspections by Cecil County and continuing correspondence from town officials established a record of ongoing concern that culminated, by early 2000, in judicial action. A court order authorizing demolition of the structure was issued after the property had been cited and condemned more than once for unsafe conditions. The order was not symbolic. It represented the town's legal authority to

remove a building judged hazardous under local enforcement standards and reflected the exhaustion of routine compliance efforts.

The survival of the house was neither automatic nor assured. Demolition was halted only through a negotiated sequence of events that depended on institutional credibility and legal timing. Correspondence from spring 2001 makes clear that the Town of Port Deposit agreed to stay execution of the condemnation order pending transfer of title to the Port Deposit Heritage Corporation, with the explicit understanding that the court proceeding would be withdrawn only after settlement occurred. Even then, the town reserved the right to protect itself against future liability should rehabilitation not proceed within a reasonable timeframe.

Advocacy by external preservation bodies reinforced this intervention but did not replace it. Letters from the Maryland Historical Trust, Preservation Maryland, and the Cecil Historical Trust framed the house as a contributing resource within the Port Deposit National Register Historic District and emphasized both its architectural significance and the risks of further neglect. These organizations urged delay and acquisition, not exemption from enforcement. Their support strengthened the position of the Heritage Corporation but did not negate the underlying safety concerns that had prompted condemnation.

Once title transferred and the demolition order was withdrawn, the problem of survival shifted from law to structure. The subsequent rehabilitation, undertaken by Thomas "Beau" Bailey and his construction enterprise, addressed the building as a failing system rather than a preserved interior. Interior non-structural partitions were removed, modern mechanical and electrical systems installed, and steel beams introduced to stabilize the balloon-framed structure. Original materials were retained selectively where feasible, while other elements—particularly toward the rear—were replaced outright. This was not a restoration aimed at recovering an earlier moment of finish or plan, but a form of structural triage intended to arrest collapse and return the building to safe, continuous use.

That the house stands today is therefore not the result of uninterrupted care or stylistic continuity. It survives because demolition was paused long enough for ownership to change, because responsibility was assumed by an institution willing to accept risk, and because rehabilitation prioritized stability over completeness. The record preserves this sequence with unusual clarity: the house endured not through exemption from regulation, but through engagement with it.

Stabilized and Restored (c. 2001–present)

Rehabilitation in this phase did not restore the house to an earlier ideal, nor did it erase the consequences of prolonged alteration, subdivision, and loss. What it did—at the last responsible moment—was stop failure. Collapse had become imminent: legal, structural, and practical.

What endures is therefore not an intact interior or a resolved architectural composition. It is a building that remains legible because it continued to be used, contested, altered, and ultimately claimed as worth stabilizing. The fabric that survives does so unevenly, bearing the marks of work, adaptation, and intervention rather than stylistic continuity.

That decision did not end with stabilization. It continued in private stewardship and a long commitment to restoration, pursued not as a return to an imagined "perfect" past but as a careful recovery of what could still be recovered. This monograph is part of that same effort:

a record assembled while the work is still underway, intended to preserve the house's documentary history as deliberately as its physical fabric.

In that sense, endurance here is not passive. It is the product of choice. The house remains legible not because it escaped history, but because it absorbed it. It is still here because someone finally refused to let it be erased.

PART V — THE HOUSE AS A RECORD

"The house endures as a record because it can still be read."

Introduction

Part V shifts from interpretation to record. It brings together the documentary, legal, cartographic, and material sources that underpin the historical and architectural analysis developed in Parts I–IV. The material presented here documents evidentiary bases and methodological limits and does not extend the interpretations offered in the narrative sections.

Appendix A — Chain of Title and Deed Chronology.

The current deed's legal description intentionally incorporates earlier conveyances as boundary controls. These references preserve the historical structure of land ownership and subdivision along South Main Street.

Federal census schedules, probate documents, and contemporaneous newspaper accounts indicate that the house accommodated a large, multi-generational household during the mid- to late nineteenth century. This pattern reflects the combined effects of inheritance practices, remarriage, extended family co-residence, and paid domestic labor characteristic of merchant households in river towns such as Port Deposit.

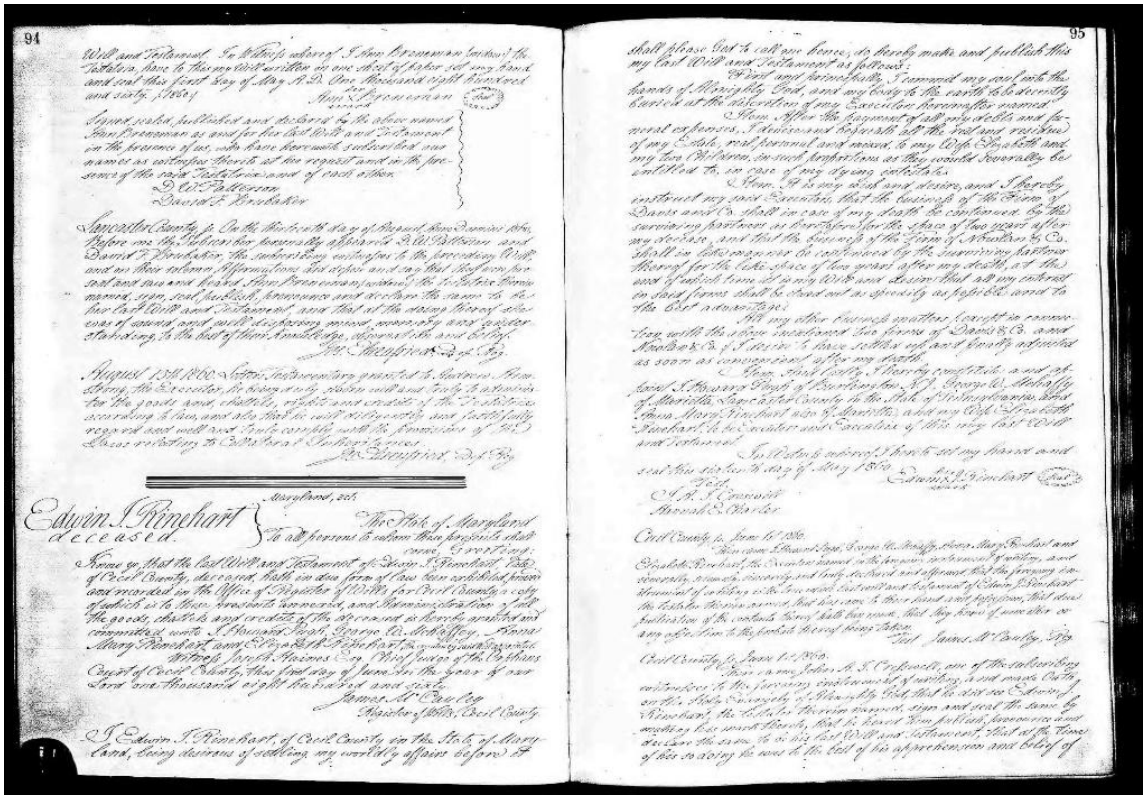
Following the death of Edwin J. Rinehart in 1860, legal possession and household control of the property passed to his widow, Elizabeth Rinehart (née Kline), pursuant to the life-estate provision contained in his will. Elizabeth's long-term residence, later continued under her second marriage to Joseph B. Pugh, provides the structural framework within which census records document a complex domestic arrangement spanning several decades.

Pre-1901 Ownership: E. John Rinehart

The deed establishes that the land originated within a larger tract owned by E. John Rinehart prior to 1901. This is demonstrated by explicit references to later conveyances out of Rinehart that continue to define parcel boundaries:

Deed Reference: E. John Rinehart to the Jacob Tome Institute (1901).
Recorded July 1, 1901, Liber JGW 12, folio 168, Cecil County Land Records.
Cited as boundary-defining conveyance referenced in later deeds; not an ownership transfer.

Deed Reference: E. John Rinehart to Rebecca Elizabeth Snyder (1906).
Recorded April 7, 1906, Liber MD 4, folio 227, Cecil County Land Records.
Referenced in subsequent deeds as a boundary control derived from Rinehart's parent tract.



Deed-Proven Ownership

The current deed's legal description intentionally incorporates earlier conveyances as boundary controls. These references preserve the historical structure of land ownership and subdivision along South Main Street.

Institutional Subdivision: The Jacob Tome Institute (1901)

The Jacob Tome Institute appears in the deed record solely as a grantee of land from E. John Rinehart in 1901. Its landholdings are preserved in the legal description as boundary references, reflecting the Institute's role in shaping parcel geometry and land use patterns along South Main Street.

The Institute did not originate title to the subject property, nor does the deed record indicate that it ever held ownership of the house.

Private Conveyance: Snyder Family (c. 1906–1940)

The deed further references land:

> Conveyed **by** E. John Rinehart **to** Rebecca Elizabeth Snyder by deed dated April 7, 1906
> Subsequently conveyed by Roy H. Snyder **to** Irene A. Steele by deed dated April 30, 1940, recorded in Liber 16, folio 244

These references demonstrate continued subdivision and private ownership of Rinehart-derived land into the mid-twentieth century, with parcel boundaries from this period still controlling later descriptions.

Summary of Legal Ownership

Based on deed-preserved references, the following ownership sequence is established:

> Pre-1901 — E. John Rinehart (owner of parent tract)
> 1901 — Partial conveyance to the Jacob Tome Institute
> 1906 — Partial conveyance to Rebecca Elizabeth Snyder
> 1940 — Roy H. Snyder → Irene A. Steele
> Later twentieth century — Subsequent conveyances (detailed elsewhere in this monograph)

The Rinehart Association

The Rinehart name persists in the deed record because it is legally embedded in boundary-defining conveyances, not because of continued ownership. This persistence confirms Rinehart's foundational role in establishing the land approach from which the subject parcel emerged.

The association supports the long-standing identification of the dwelling as the Rinehart–Pugh House, even though later deeds do not list Rinehart as owner.

The Jacob Tome Institute Context

The Jacob Tome Institute appears in the deed record as a landscape-shaping institutional presence, not as an owner of the subject property. Its inclusion situates the house within the educational and philanthropic environment that shaped Port Deposit's South Main Street corridor.

Side-by-Side Reference Table — Chain of Title and Historic Associations.

Summary table compiling deed-preserved ownership, boundary references, and interpretive name associations for the property.
Prepared from Cecil County Land Records and related documentary sources.

Years	Legal Owner / Party	Role	Basis in Record	Notes
Pre-1901	E. John Rinehart	Legal owner (parent tract)	Boundary references in later deeds	Subject parcel originated within Rinehart landholdings
1901	E. John Rinehart → Jacob Tome Institute	Institutional conveyance	Deed dated July 1, 1901 (Liber JGW 12, fol. 168)	Tome land shapes parcel geometry; not owner of subject house
1906	E. John Rinehart → Rebecca Elizabeth Snyder	Legal conveyance (related parcel)	Deed dated April 7, 1906 (Liber MD 4, fol. 227)	Confirms continued Rinehart ownership after 1901
1906–1940	Rebecca Elizabeth Snyder / Roy H. Snyder	Legal ownership	Boundary references in later deeds	Private ownership descending from Rinehart tract
1940	Roy H. Snyder → Irene A. Steele	Legal conveyance	Deed dated April 30, 1940 (Liber 16, fol. 244)	Mid-20th-century ownership anchor
Mid–late 20th c.	Subsequent private owners	Legal ownership	Referenced in later deeds	Parcel boundaries remain consistent
2004	Jones A. Douglass II	Legal owner (grantor)	Referenced in later conveyance	Pre-preservation private ownership
2004	Port Deposit Heritage Corporation	Legal owner (non-profit)	Deed of conveyance	Transition to preservation stewardship
2004	Historic Preservation Easement	Legal encumbrance	Deed-recorded easement	Governs all subsequent ownership
2004–2007	Thomas B. Bailey; Albert J. Bruno, Jr.; Harold V. Harbold (Riverside Rentals)	Legal owners	Deeds and 2005 survey	Ownership subject to preservation easement
2023–present	**Mitchell Rosenzweig & Rachel M. Rosenzweig**	**Current legal owners**	**Deed dated Nov. 30, 2023**	**Current stewards of the property**
19th–20th c.	Rinehart (name)	Historic association	Boundary references	Foundational landholder: name persists
Late 19th–20th c.	Pugh (name)	Historic association (interpretive)	Local usage / occupancy	Not deed-proven; social identification
Late 19th–20th c.	Jacob Tome Institute / Jacob Tome Institute	Landscape context	Deed-anchored reference	Institutional presence shaping South Main Street corridor

Appendix B — Census and Household Composition

Federal census schedules, probate documents, and contemporaneous newspaper accounts indicate that the Rinehart–Pugh House accommodated a large, multi-generational household during the mid- to late nineteenth century. This pattern reflects the combined effects of inheritance practice, remarriage, extended family co-residence, and paid domestic labor characteristic of merchant households in river towns such as Port Deposit.

Following the death of Edwin J. ("E. J.") Rinehart in 1860, legal possession and household control of the property passed to his widow, Elizabeth Rinehart (née Kline), pursuant to the life-estate provision contained in his will. Elizabeth's long residence—later continued under her second marriage to Joseph B. Pugh—provides the framework within which census records document a complex domestic arrangement spanning several decades.

In the 1850 federal census for Marietta, Lancaster County, Pennsylvania, Edwin John Rinehart appears as "Ed." Rinehart, with his occupation listed as "Doctor." The abbreviated given name reflects census usage rather than a distinct career. This monograph retains the established styling "Edwin (E.) John Rinehart" while noting the contemporaneous census designation and occupational listing.

Identified Members of the Household

Known residents documented through federal census schedules include:

Elizabeth Rinehart / Pugh — widow of Edwin J. Rinehart; later wife of Joseph B. Pugh

Sons by first marriage (Rinehart):

SCHEDULE 1.—Free Inhabitants in *Marietta.* in the County of *Lancaster* Stat

of *Pennsylvania.* enumerated by me, on the *26* day of *August,* 1850. *Abarham Harris* Ass't Marsha

Dwelling-houses numbered in the order of visitation	Families numbered in the order of visitation	Age Name of every Person whose usual place of abode on thedd, (on was in this family. in this family.	Vleutasy No. Sex	Coer	Colored	Profession, Occupation, or Trade, of each Male Person over 15 years of age.	Married o/s Births Tribnat.	Plares or Birth Attended School, the year, write year.	Deaf and dumb, Blind, Insane, or Idiot, at the Institution	Whether deaf and dumb, blind, insane, or idiot at home
1	2	3	4	5	6	7	8	9	10	11 12
4	18	*David Rinehart*	46	*M*	*W.*	*Captn.*		*Pennsylania.*		
	4	*Susan Rinehart*	46	*F*				*Pennsylania.*		
	3	*Edwin (Ed.) Rineu*	42	*M*		*Doctor*		*Pennsylania.*		
	3	*Charlotte Rinehart*	13	*F*				*Pennsylania.*		
	5	*Amelia Haines*	8	*F*				*Pennsylania.*		

E. John Rinehart
Charles Rinehart

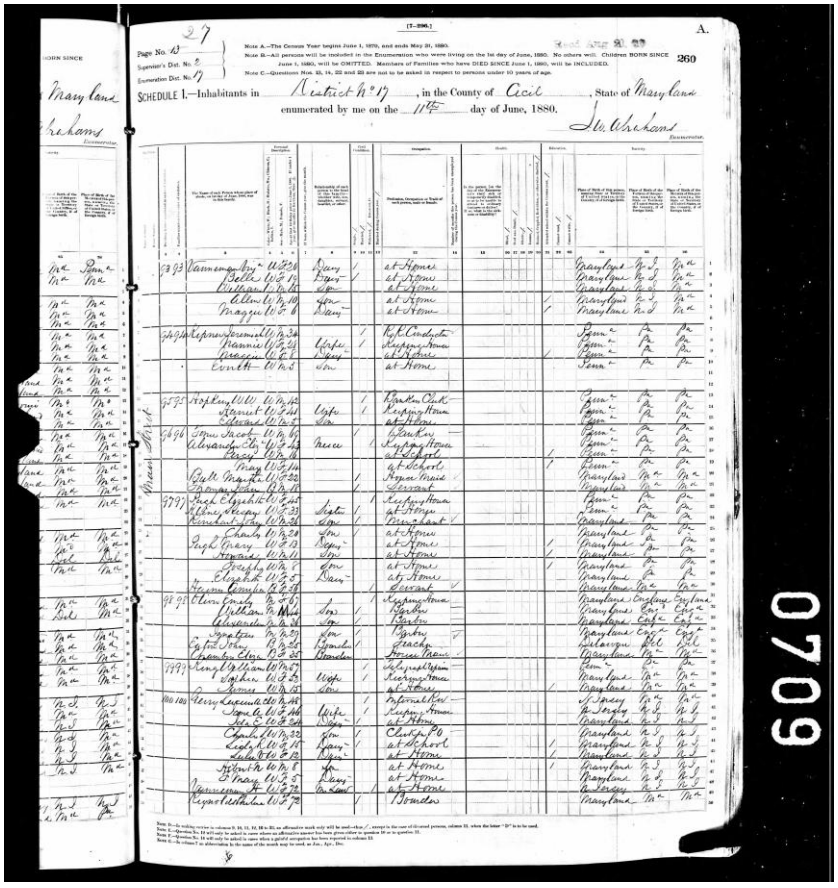
Children by second marriage (Pugh):
Joseph E. Pugh
Howard Pugh

Mary Pugh
Elizabeth ("Bessie") Pugh

Susan Klein — sister of Elizabeth Rinehart (née Kline)

Amelia Haines

The identification of Amelia Haines as a domestic servant in the 1880 United States Census provides the principal documentary basis for discussion of household labor and post-emancipation domestic arrangements. Comparative census entries from neighboring households, including those associated with the Tome family, are addressed in the narrative analysis. Interpretive discussion of labor, race, and post-emancipation context is presented in *Household Labor and Post-Emancipation Domestic Life* and is not repeated here.



1880 United States Census, Cecil County, Maryland — Full Population Schedule.

Appendix C — Joseph Bernard Pugh (c. 1828–1877)

Joseph Bernard Pugh was born in Unionville, Chester County, Pennsylvania, circa 1828–1829. Contemporary notices describe him as educated in law and admitted to the bar in Philadelphia, though his public life in Maryland is documented primarily through commercial and political activity. Newspaper reporting also identifies him as the brother of Dr. J. Howard Pugh.

Pugh settled in Port Deposit in 1857. Shortly after his arrival, he formed a partnership with James Davis under the firm name Davis & Pugh, engaged in a lumber, warehousing, and forwarding business. Period notices confirm the partnership and continuity of the firm's name.

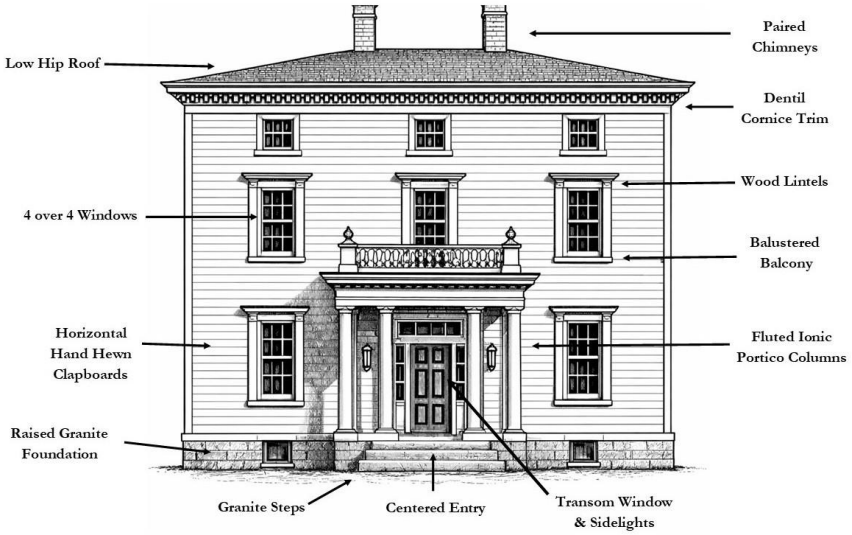
In 1864, Pugh was elected as a delegate to the Maryland Constitutional Convention convened during the Civil War. Because Maryland was exempt from the Emancipation Proclamation, abolition required direct constitutional action. Pugh is documented as supporting the emancipation article adopted in the 1864 constitution, which abolished slavery within Maryland.

After the war, Pugh remained active within Republican Party organization and Reconstruction-era political leadership. Contemporary summaries credit him with ability and eloquence as a speaker, and he served as chairman of the Maryland Republican State Central Committee from 1873 to 1875. His residence in the Rinehart–Pugh House derives from his marriage to Elizabeth Rinehart (née Kline), widow of Edwin J. Rinehart. Pugh died at his residence in Port Deposit on 4 September 1877, aged about forty-nine years, and was buried in the Friends' burial ground at West Chester, Pennsylvania.

Appendix D — Architectural Evidence and Physical Description

This appendix consolidates physical architectural evidence referenced in the narrative chapters and functions as an evidentiary supplement. Feature listed below document surviving fabric, construction methods, and material characteristics observed at the Rinehart–Pugh House. The inventory should be read in conjunction with the interpretive discussion presented in Parts II and III.

Rinehart-Pugh House Federal Features



The items below summarize architectural evidence directly observed in situ or documented through renovation records and historic photography. Their inclusion does not constitute an independent architectural argument but reflects construction practices and design conventions consistent with early– to mid-nineteenth-century Federal-period domestic architecture as expressed in Mid-Atlantic river towns.

Building Form and Massing

- Rectilinear building form with compact urban footprint
- Vertically oriented massing consistent across principal elevations
- Symmetrical organization of the primary (South Main Street) façade
- Hipped roof form, consistent with Federal-period preference for compact, unified roof profiles over expressive roof articulation

Construction and Materials

- Balloon-frame structural system consistent with mid-nineteenth-century practice
- Granite foundation extending upward to the belt course
- Locally quarried Port Deposit granite laid in coursed masonry
- Hand-hewn wooden clapboards on principal elevations
- Modern fiber-cement siding at rear elevation (non-historic)

Fenestration and Openings

- Predominant use of four-over-four sash windows
- Vertically proportioned window openings emphasizing height over width
- Uniform flat lintel treatment across elevations
- Architraved door and window surrounds relying on proportion rather than applied ornament
- Floor-length paneled window assembly with operable lower panels, detailed within the vocabulary of window joinery rather than door construction

Entrance Composition

- Central principal entrance on South Main Street elevation
- Original sidelights flanking the entrance door
- Operable transom above the entrance admitting light to the circulation core
- Restrained entrance surround without bracketed hoods, crowns, or applied Victorian ornament

Interior Architectural Features

- Primary stair arrangement surviving in original configuration, with controlled landings and graduated ascent
- Restrained interior trim profiles consistent with early nineteenth-century practice
- Interior arch integrated with adjacent historic fabric, constructed through proportion and carpentry.
- Arched bay window integrated with original wall plane and trim system

- Predominant use of rim locks, with limited use of mortised locks, consistent with Federal-period domestic hardware practice
- Surviving heart-pine flooring, patched and repaired, bearing evidence of long use

Alterations and Non-Historic Features

- Eastlake-influenced dining room elements (later nineteenth century), distinguishable by profile and decorative intent
- Twentieth-century service-related alterations associated with adaptive use
- Rear elevation re-cladding with fiber-cement siding
- Removal of attached carriage house during late-twentieth-century renovation

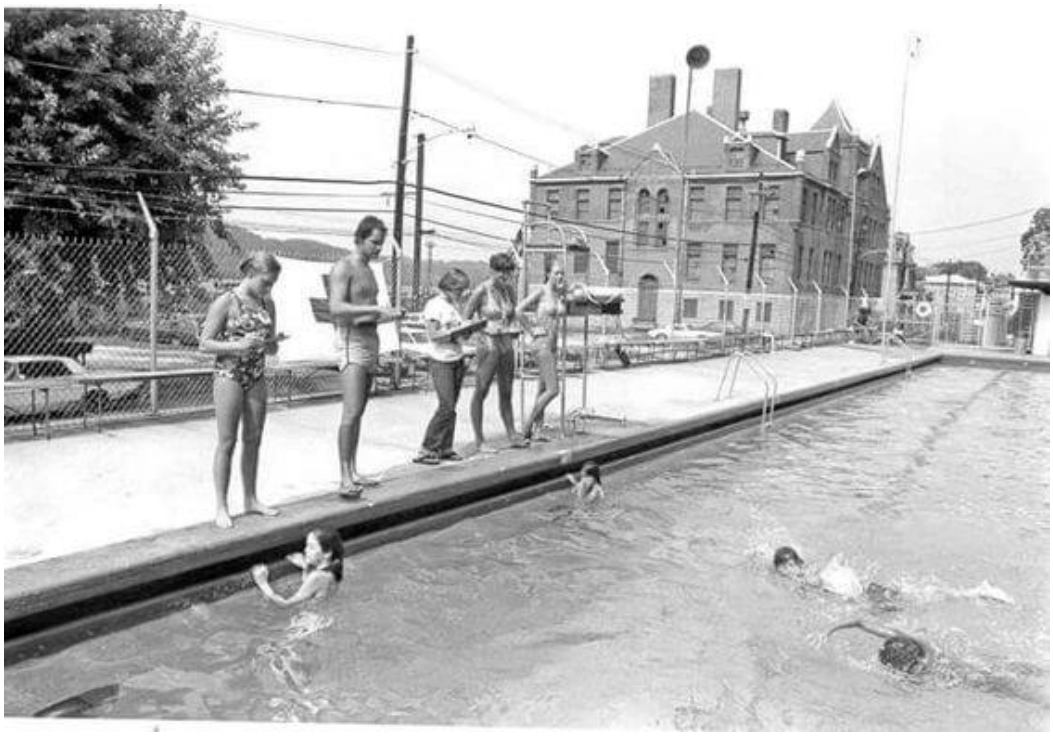
Later alterations are distinguishable from original construction and do not obscure the underlying architectural framework discussed in the main text. The cumulative evidence presented here reflects a disciplined architectural system grounded in proportion, symmetry, and material restraint, consistent with Federal-period domestic construction in working river towns.

Appendix E — Bainbridge, Hytheham, and the Tome Pool

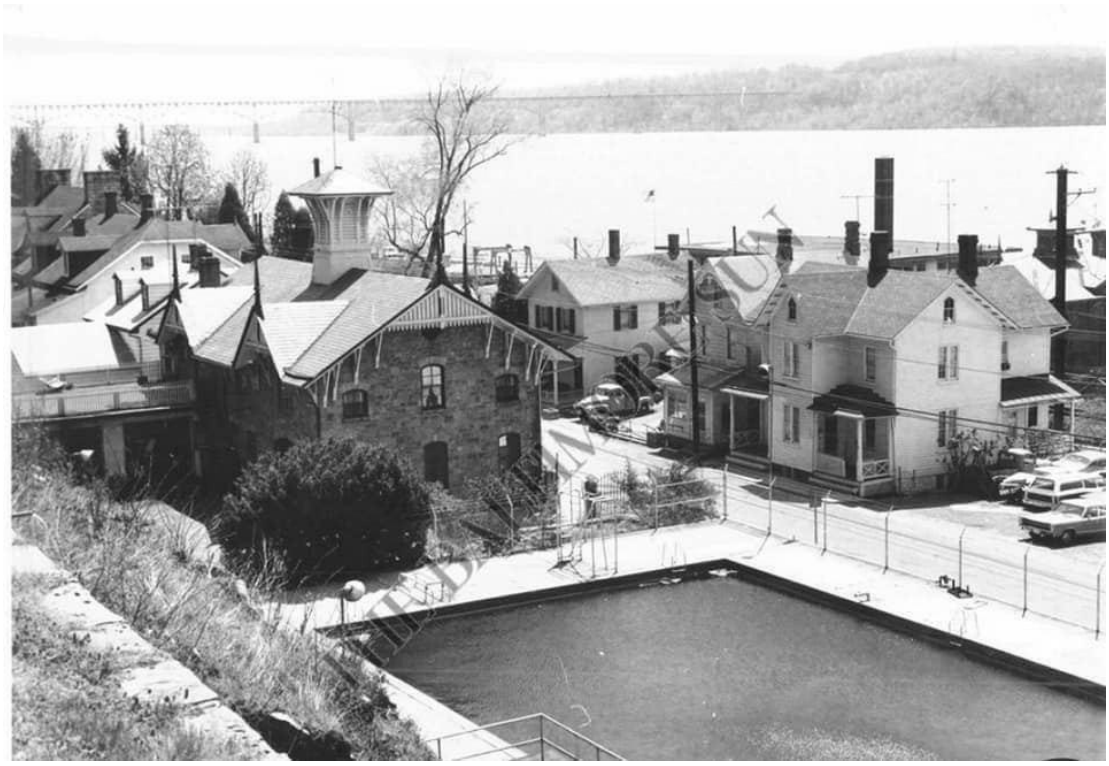
Hytheham, located immediately north of the Rinehart–Pugh House, was demolished in August 1948. Following its removal, volunteers of the Port Deposit Lions Club undertook construction of a public swimming facility on the site. The pool opened to the public on July 15, 1950, and was formally dedicated on August 26, 1950. It remained in operation until 1983.

The conversion of a private residential estate into a public recreational facility represents a significant shift in land use along South Main Street. While the pool did not alter the footprint or ownership of the Rinehart–Pugh House, it substantially changed the immediate visual and spatial context of the property. Historic photographs taken after the demolition of Hytheham show the Rinehart–Pugh House partially visible behind the pool complex,

The images reproduced here document the pool site during its period of operation and are included to record landscape transformation.



Jacob Tome Memorial Pool Ariel View



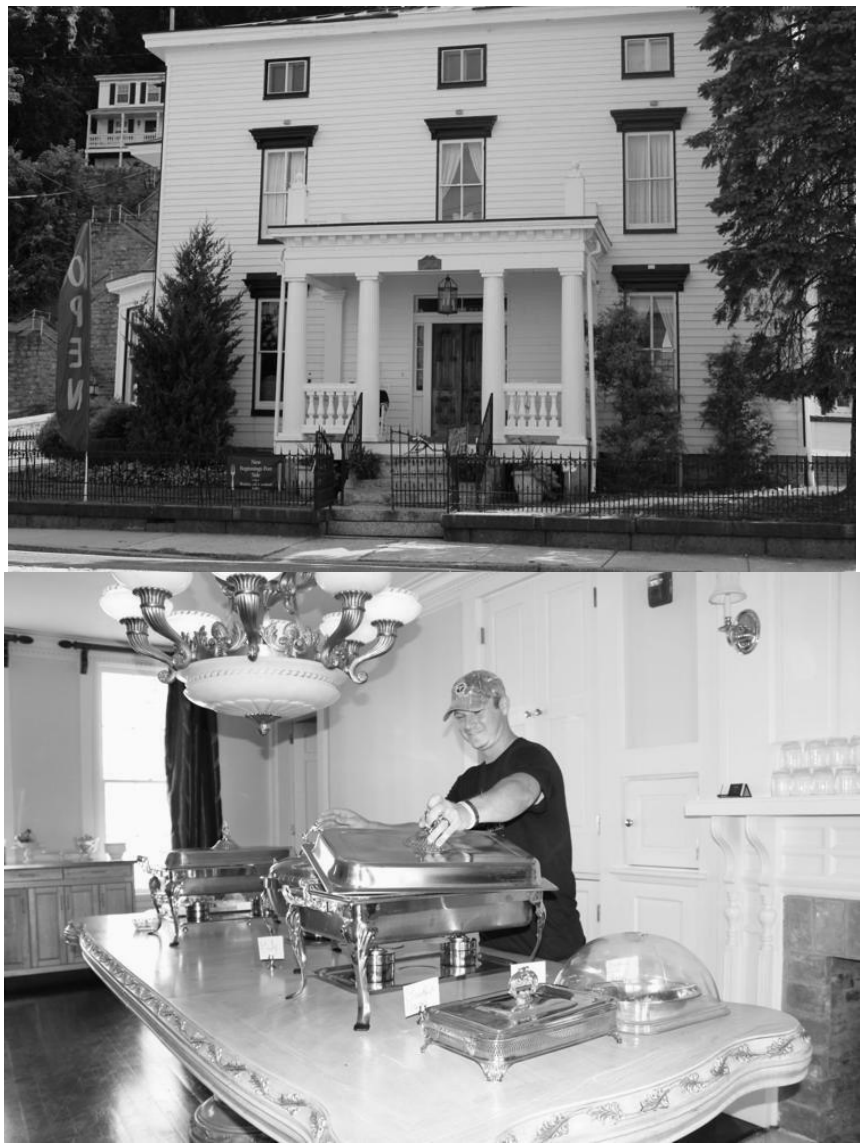
Appendix F — New Beginnings (Port Side Café) - 2017–?

New Beginnings opened in 2017, operating as a café and event space. The business was owned and operated by Shawn Gooch and Candace Gooch. Contemporary reporting on the opening and operation of the café appeared in *The Cecil Whig* in July 2017.

The adaptation of the house for café use followed earlier late-twentieth-century rehabilitation and made use of existing modernized service infrastructure. Interior finishes, kitchen equipment, and dining arrangements associated with this phase reflect contemporary code requirements and commercial functionality. No attempt was made to reconstruct or interpret nineteenth-century room use through this adaptation.

This period of operation represents a continuation of the house's long history of accommodation to changing use within Port Deposit's working landscape. As with earlier boarding-house and bed-and-breakfast phases, commercial operation relied on the building's durability, vertical organization, and capacity for subdivision without fundamental alteration to its structural framework.

The café ceased operation at an undocumented later date. Its period of use is included here as a matter of record, illustrating one of several modern adaptive phases through which the house has remained occupied and maintained.



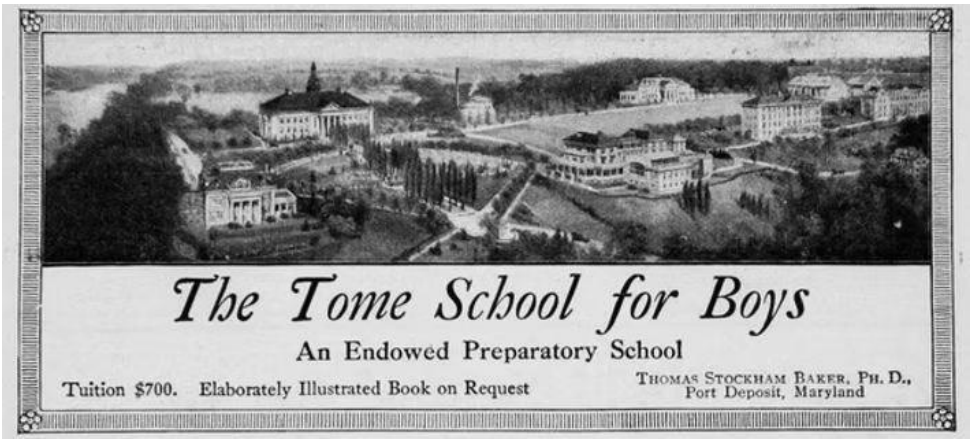
New Beginnings (Port Side Café) – Shawn Gooch

Appendix G — Jacob Tome and the Jacob Tome Institute

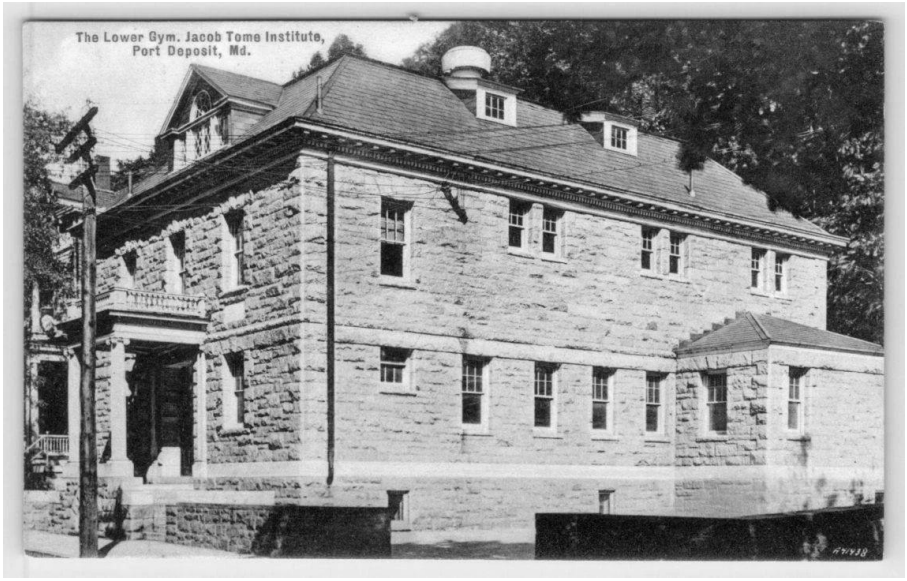
Hytheham, located immediately north of the Rinehart–Pugh House, was demolished in August 1948. Following its removal, volunteers of the Port Deposit Lions Club undertook construction of a public swimming facility on the site. The pool opened to the public on July 15, 1950, and was formally dedicated on August 26, 1950. It remained in operation until 1983.

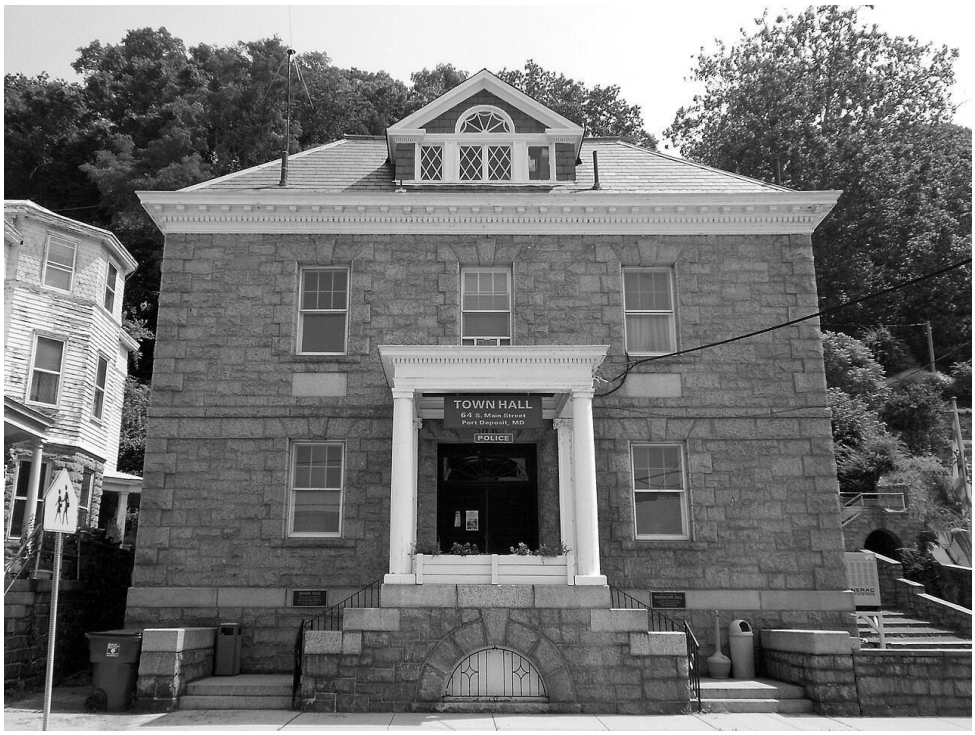
The conversion of a private residential estate into a public recreational facility represents a significant shift in land use along South Main Street. While the pool did not alter the footprint or ownership of the Rinehart–Pugh House, it substantially changed the immediate visual and spatial context of the property. Historic photographs taken after the demolition of Hytheham show the Rinehart–Pugh House partially visible behind the pool complex, documenting the loss of the former mansion and the emergence of a new civic foreground.

The Jacob Tome Institute campus on the bluffs closed in 1941 after struggling financially during the Great Depression and was largely vacant when the federal government acquired it in 1942 for wartime use. During World War II, the adjacent campus was adapted as the United States Naval Training Center, Bainbridge. Commissioned in April 1942, Bainbridge became one of the Navy's largest enlisted training installations, processing recruits for wartime naval service through rapid cycles of intake, instruction, and deployment. The resulting influx of personnel and civilian activity created sustained housing pressure in the surrounding towns. In that context, later physical evidence at 66 South Main Street—most visibly the multi-position exterior electrical meter array and the logic of interior subdivision—can be read not only as decline, but as adaptation to intensified occupancy.

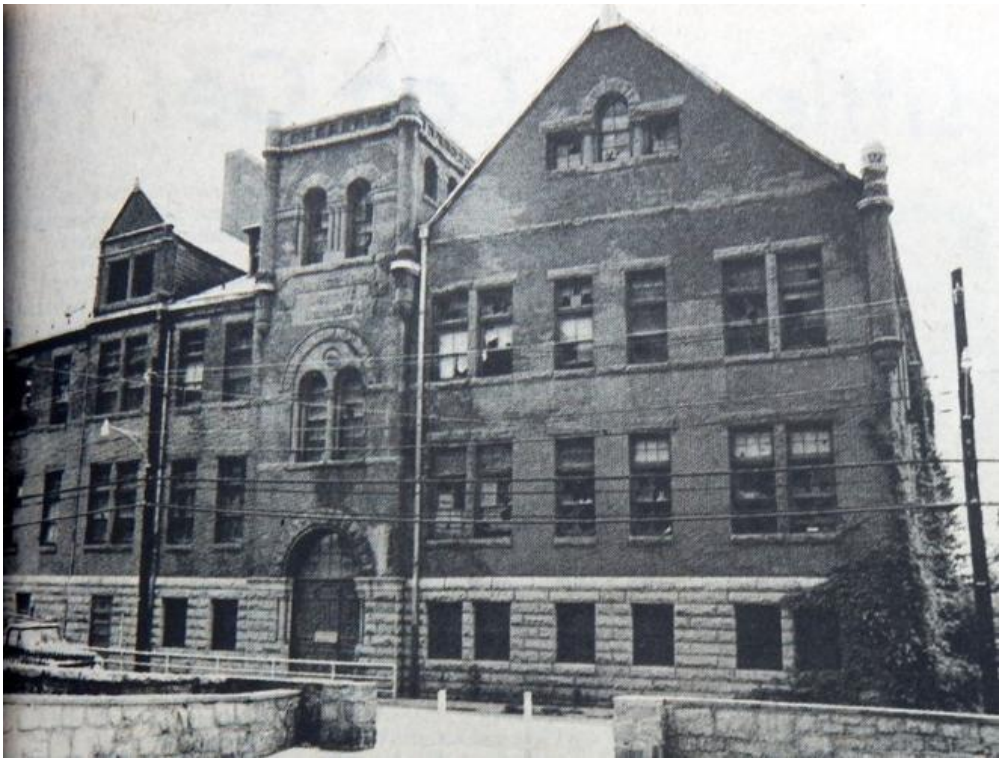

The Tome School for Boys
An Endowed Preparatory School
Tuition $700. Elaborately Illustrated Book on Request
Thomas Stockham Baker, Ph. D.,
Port Deposit, Maryland

Advertisement for the Jacob Tome Institute for Boys, Port Deposit, promoting the curriculum and facilities of Jacob Tome's endowed preparatory school.



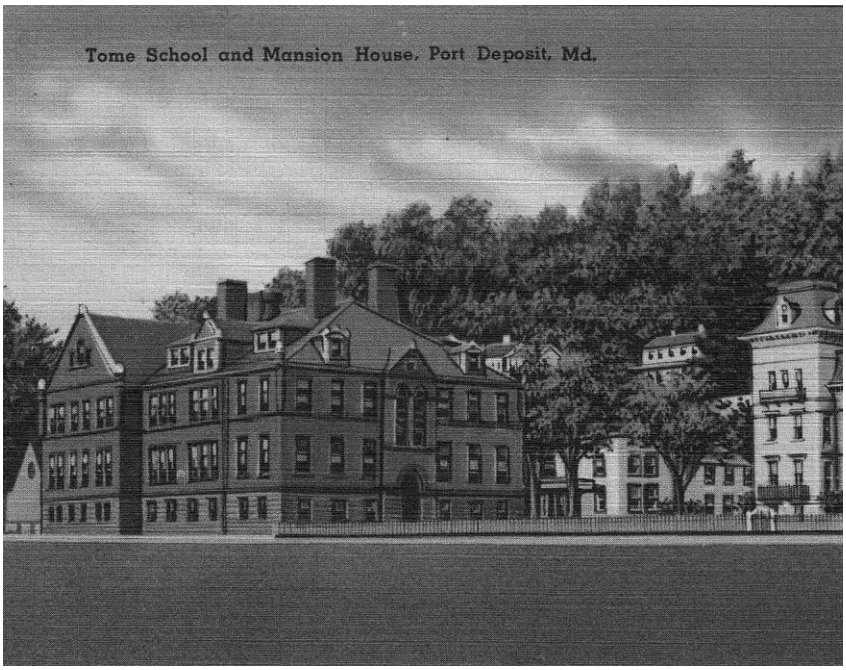


Adams Hall (Jacob Tome Institute), Port Deposit: historic view of the Lower Gymnasium and modern view of the former Jacob Tome Institute building, now serving as Port Deposit Town Hall.



Washington Hall

The house visible through the remainders of the Washington arch.



Jacob Tome and Hytheham, Port Deposit: portrait of Jacob Tome shown with historic views of Hytheham, his residence adjacent to the Jacob Tome Institute campus, illustrating the personal and architectural scale of Tome's presence in the immediate setting of the Rinehart–Pugh House.

Appendix G — Rehabilitation Floor Plans (Bailey Restoration)

The floor plans reproduced in this appendix document the configuration of the Rinehart-Pugh house as established during the late-twentieth-century rehabilitation undertaken under the direction of Thomas "Beau" Bailey. The drawings record the as-restored condition of the building following extensive structural stabilization and interior reconfiguration.

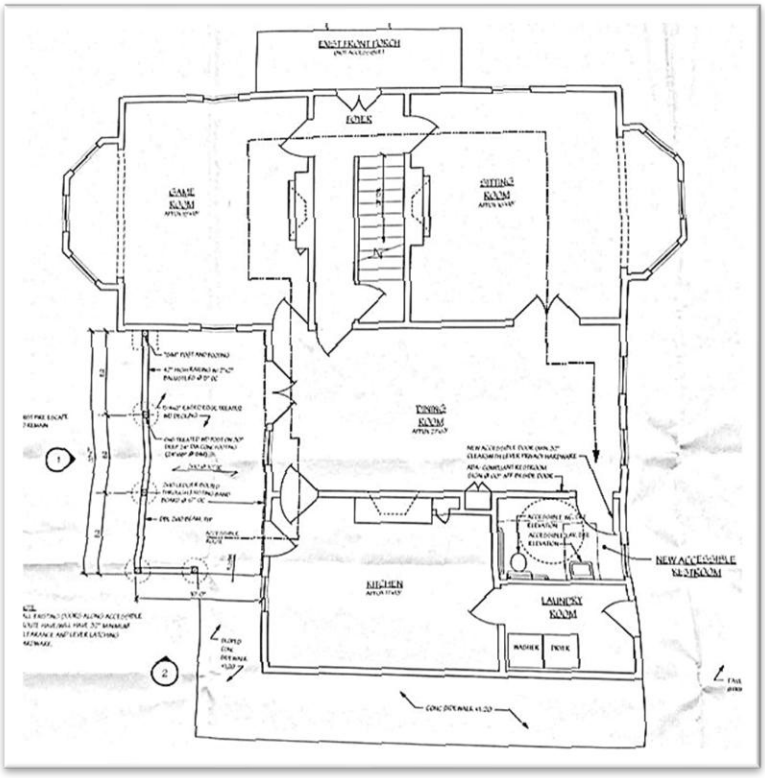
These plans reflect room subdivision, circulation patterns, stair organization, and service placement associated with adaptive reuse during this period. They are included as documentary evidence of modern intervention and preservation practice and do not represent a reconstruction of nineteenth-century floor plans, original room functions, or historic domestic hierarchy.

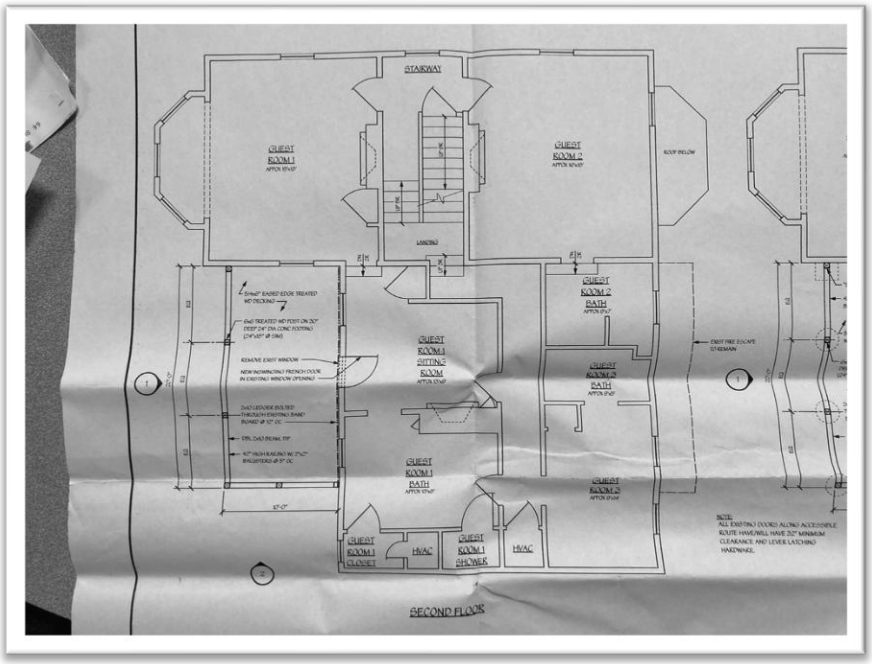
Because the rehabilitation involved removal of interior non-structural partitions, installation of modern mechanical systems, and reinforcement of the balloon-framed structure with steel members, the plans should be read as a record of late-twentieth-century configuration, not as evidence of earlier spatial organization.

The drawings are provided to:

- Document the scope and character of modern rehabilitation,
- Clarify current circulation and room relationships referenced in the narrative,
- Distinguish modern interventions from historic fabric discussed elsewhere in this monograph They are intended to supplement, not supplant, the interpretive analysis presented in Parts II and III.

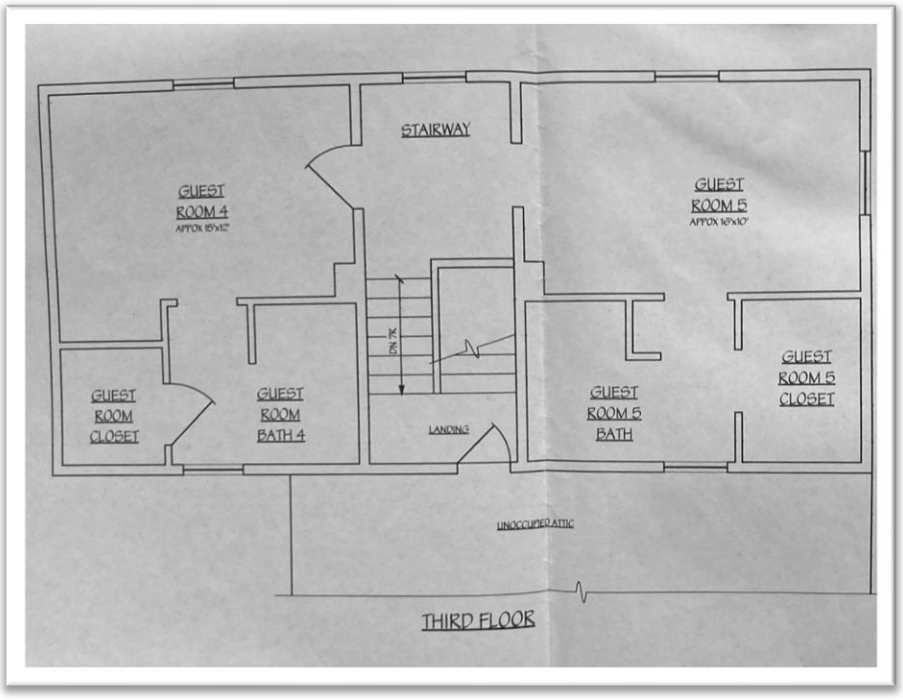
First Floor Plan (Bailey Restoration)





2nd Floor Plan (Bailey Restoration)

Third Floor Plan (Bailey Restoration)



Appendix H — Trades and Craftsmanship

The continued care of the house has relied upon the work of contemporary tradespeople whose contributions sustain both its use and its legibility. Their work is acknowledged here as part of the ongoing life of the building.

Basement Water Drainage
John Petros, Petros Custom Concrete

Carpentry
Thomas Dill, Dill Cabinetry

Electrical
Mitch Unitas, Unitas Electrical Services

Fireplace Services
Bill Cochran, Fireplace Doctor
Ali Kader, Bear Marble

HVAC
Terry Weaver, Air Adjustment Services

Landscaping
Will and Christy Nevelle, Beyond Gardens

Masonry
Tyler

Painting and Finishes
Exterior — Dave Joynt, Kaizen Painters
Interior — Elizabeth Krebs, Sturdy Woman Painting

Plumbing
Glen Miller, Roto-Rooter Plumbing of Delmarva

Roofing
Shawn Wallen, Harford Roofing

Appendix I — Horological Collection

Clocks are present throughout the Rinehart–Pugh House and constitute a visible layer of domestic material culture within the interior. These objects are not original furnishings and do not represent fixed historic features of the building. They were assembled independently and introduced by later owners. Their inclusion here is therefore contextual.

The collection evokes long-standing domestic practices associated with timekeeping, routine, and household order that would have been familiar during the nineteenth-century occupation of the house. However, the clocks do not document specific historic occupants, room functions, or original interior arrangements and are not treated as part of the house's historic fabric for purposes of architectural interpretation.

The private horological collection assembled by the owners includes more than one hundred mechanical clocks, encompassing tall-case, wall, mantel, alarm, and specialty timepieces of German, Austrian, Dutch, English, Belgian, and American manufacture. The range of forms and origins reflects broad European and American traditions of mechanical timekeeping.

Within the collection, an eighteenth-century striking Dutch long-case clock signed by Pieter Klok (active 1745–1785).The clock predates the construction of the Rinehart–Pugh House and is included here as a representative example

of early mechanical craftsmanship. The clock features a brass dial incorporating a moon-phase subsidiary dial and a walnut- and rosewood-veneered case surmounted by carved heraldic figures.

The presence of the horological collection contributes to the contemporary lived environment of the house and reinforces interpretive themes of routine, order, and daily rhythm. Its inclusion in this appendix is intended solely to document its presence and character and to distinguish it clearly from original architectural fabric or historically documented furnishings.

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PART VI — NOTES ON THE HOUSE

“What survives is never complete; what is missing still leaves a shape.

Library of Congress Chronicling America

Most historic newspaper items reproduced or cited in this monograph were located through the Library of Congress's Chronicling America project, which provides free scans of U.S. newspapers with searchable text. Because OCR transcription is imperfect—especially for nineteenth-century print—items were verified against the page images. Where possible, citations use Chronicling America's permanent links and include the newspaper title, place of publication, date, and page (and column when useful).

Titles used for Cecil County reporting include The Cecil Whig (Elkton, Maryland) and The Midland Journal (Rising Sun, Maryland). These citations are intended to be practical and traceable: enough information to relocate the original item quickly, without treating every reference as a standalone research publication.

> Library of Congress, Chronicling America: Historic American Newspapers, accessed February 7, 2026, https://chroniclingamerica.loc.gov/.
>
> The Cecil Whig (Elkton, Md.), Library of Congress title record (LCCN sn83016348), accessed February 7, 2026, https://www.loc.gov/item/sn83016348/.
>
> The Midland Journal (Rising Sun, Md.), Library of Congress title record (LCCN sn89060136), accessed February 7, 2026, https://www.loc.gov/item/sn89060136/.

The Maryland Historical Trust (MHT)

The Maryland Historical Trust (MHT) survey record for the property (Inventory No. CE-275) is used in this monograph as an administrative reference for designation, mapping, and cross-referencing. The MHT record's historic-name field reflects ownership at the time of survey ("Botelho House") and is treated here as a survey-era administrative label. In the early 2000s, MHT also appears in the contemporary record as an institutional preservation actor: municipal correspondence and advocacy letters from 2001 documents that demolition had been authorized under municipal and judicial authority and that preservation efforts involved timely negotiation and formal intervention by MHT and allied organizations. Where a preservation easement is referenced, it is understood within MHT's statewide easement framework: a recorded legal instrument intended to protect historic properties in perpetuity by restricting demolition and requiring review of alterations.

> Maryland Historical Trust, Architectural Survey Record, Inventory No. CE-275 (as cited in text).
>
> Maryland Historical Trust, "Easement Program," accessed February 7, 2026, https://mht.maryland.gov/Pages/easement/easement.aspx.
>
> Maryland Historical Trust, "Existing Easement Properties," accessed February 7, 2026, https://mht.maryland.gov/Pages/easement/easement-existing.aspx.

Commercial Association, Boundaries, and Infrastructure

David Rinehart's association with Port Deposit is documented primarily through commercial, financial, and infrastructural records. His presence reflects mercantile investment and logistical oversight consistent with Susquehanna River lumber commerce.

Parcel boundaries associated with the property preserve earlier conveyances as legal controls. The persistence of Rinehart and Tome references in later deeds reflects inherited boundary descriptions rather than continued ownership.

References to stone retaining walls, drainage features, and adjacent watercourses recur across multiple deed instruments and historic accounts. Exact construction dates, labor sources, and funding arrangements for these features are not consistently recorded and cannot be reconstructed with precision. These absences reflect the practical nature of nineteenth-century infrastructure work in Port Deposit.

Edwin J. ("E. J.") Rinehart (1828–1860)

Edwin J. ("E. J.") Rinehart was a son of David Rinehart and Susan Haines Rinehart. Deed records show that David conveyed the Port Deposit property to Edwin in 1851. Edwin died in 1860. His will, dated May 1, 1860, devised his estate to his wife, Elizabeth (née Kline), with remainder to his children, and named her executrix. This bequest is the legal mechanism that explains the house's long continuity of possession after 1860 without a clean series of late-nineteenth-century deed transfers. Edwin's will also places him within the commercial world of Port Deposit and the Davis & Co. business orbit later associated with Joseph B. Pugh.

C. T. Snyder

Period reporting in The Midland Journal (Rising Sun, Maryland) includes references associating C. T. Snyder with a local "store building" in the Port Deposit area in the early twentieth century. This item is used in this monograph as a minimal, verifiable anchor for Snyder-era commercial presence in town.

It is not presented as a complete account of Snyder's business operations, nor as evidence that his commercial activity was limited to a single enterprise. It is included simply because it is traceable, contemporary, and sufficient to support the limited point made in the text.

> The Midland Journal (Rising Sun, MD), January 28, 1910, p. 1, Library of Congress, Chronicling America: Historic American Newspapers, accessed February 7, 2026, https://www.loc.gov/item/sn89060136/1910-01-28/ed-1/.

Conowingo Dam

Conowingo Dam is referenced in this monograph as twentieth-century infrastructure shaping the lower Susquehanna corridor and the river's relationship to the Chesapeake Bay. Basic historical and operational background (construction era, hydroelectric function, and contemporary operator description) is drawn from the dam operator's published site information. Environmental context regarding sediment and nutrient trapping behind the dam—and the reservoir's changing capacity over time—is summarized from Chesapeake Bay Program materials, federal summaries, and academic watershed studies. The dam is used here for geographic and environmental context rather than as a primary subject of analysis.

> Constellation Energy, "Conowingo Hydroelectric Generating Station," accessed February 7, 2026, https://www.constellationenergy.com/our-company/locations/location-sites/conowingo-hydroelectric-generating-station.html.
>
> Chesapeake Bay Program, "Conowingo Dam," accessed February 7, 2026, https://www.chesapeakebay.net/issues/threats-to-the-bay/conowingo-dam.

U.S. Army Corps of Engineers, Baltimore District, "Final Report Released Analyzing Sediment and Pollution Flow Impacts to the Chesapeake Bay," accessed February 7, 2026, https://www.nab.usace.army.mil/Media/News-Releases/Article/684352/final-report-released-analyzing-sediment-and-pollution-flow-impacts-to-chesapea/.

University of Maryland Center for Environmental Science (UMCES), case study materials on Conowingo reservoir sediment dynamics (PDF), accessed February 7, 2026, https://mde.maryland.gov/programs/water/WetlandsandWaterways/Documents/August%201%2C%202023%20Supplemental%20Briefing%20from%20Waterkeepers%20Chesapeake%20and%20Lower%20Susquehanna%20Riverkeepers/1.v%20UMCES%20Case%20Study%2011.12.19.pdf.

Federal-style Architecture

Federal-period characteristics referenced in Part II (symmetry, restrained classical detailing, entry composition with sidelights and transom, and controlled ornament) are consistent with standard architectural-history reference works and National Park Service interpretive guidance. This monograph applies those general criteria to the observed fabric and proportional system of the Rinehart–Pugh House and does not claim a definitive stylistic attribution beyond the evidence described in the text.

National Park Service, "Federal Style Architecture," accessed February 7, 2026, https://www.nps.gov/articles/000/federal-style-architecture.htm.

Virginia Savage McAlester, A Field Guide to American Houses, rev. ed. (New York: Alfred A. Knopf, 2013).

War of 1812 Image

The Result of the Fifteenth Amendment, and the Rise and Progress of the African Race in America and its Final Accomplishment and Celebration on May 31 & June 1 AD 1870, historical print, 1870, unknown artist, Leventhal Map & Education Center, Boston Public Library Digital Collections, accessed February 9, 2026, https://collections.leventhalmap.org/search/commonwealth:q524n5781 (Used for illustrative context.)

Rinehart, Tome, and Lumber Commerce

Federal census records, including the Tenth Census of the United States (1880), document household composition and domestic labor organization in Port Deposit. Within the Rinehart–Pugh Household, Amelia Haines is enumerated as Black and identified as a domestic servant. Comparative census evidence from the household of Jacob Tome records both white and Black domestic workers under distinct occupational titles, reflecting differences in household scale, wealth, and labor organization during the post-emancipation period.

Nineteenth-century biographical compilations describing the Tome & Rinehart enterprise summarize capital scale and operational reach but do not preserve complete accounting records. Reported figures should therefore be treated as indicative rather than audited totals, useful for understanding relative economic position.

Historic atlases and Sanborn Fire Insurance Maps depict dense wharf development along the Port Deposit waterfront, including wharves identified by owner name. Several wharves are labeled with the Rinehart name, situating members of the family directly within the riverfront commercial landscape. Regional transportation histories further document passenger rail service through Port Deposit during the nineteenth century, functioning as an extension of established river-based movement.

Floor-Length Window Opening

A floor-length opening located in secondary parlor has been described in later records and renovation-era commentary using varying terminology, most commonly as a "Jefferson window" or a "jib door." Because these terms carry specific architectural and typological meanings, their use requires clarification.

The opening consists of a nine-over-nine double-hung sash above an operable paneled lower section, fully trimmed with Federal-period window architrave. It lacks a sill or threshold, door-specific casing, transom, or other elements that would classify it as a door. Baseboards and trim continuity are preserved, and the opening maintains the visual hierarchy of a window.

The term Jefferson Window properly refers to Jeffersonian experimental window assemblies—typically triple-hung and vertically stacked—employing specialized counterweight systems, as seen most notably at Monticello. The opening at the Rinehart–Pugh House instead utilizes a conventional double-hung sash with standard Federal joinery and does not belong to this typological lineage.

The term jib door is likewise avoided. Jib doors are door-first elements, typically incorporating a threshold or sill and designed either for concealment within wall paneling or for visual continuity with surrounding surfaces. In contrast, the opening under discussion retains uninterrupted window trim and does not present as a concealed or disguised doorway.

Earlier terminology is therefore best understood as late-twentieth-century antiquarian shorthand rather than period-accurate classification. The opening is most accurately described as a window-first assembly incorporating an operable lower section, reflecting a controlled approach to circulation that preserved interior formality while accommodating discreet exterior access.

Twentieth-Century Multi-Occupancy and Adaptation

Documentary and photographic evidence indicates a period of multi-occupancy use during the mid-twentieth century, consistent with boarding-house or rooming-house operation. Historic photographs of the front façade show the installation of multiple exterior electric meter boxes, indicating subdivision into multiple tenant units. A steel fire escape along the side elevation further supports this interpretation and reflects life-safety responses associated with intensified residential use.

These adaptations align with broader patterns in small industrial river towns during the twentieth century, where large nineteenth-century houses were frequently subdivided to accommodate changing economic conditions and housing demand.

Municipal Condemnation, Demolition Proceedings and Intervention

Municipal, legal, and preservation documentation relating to the condemnation and threatened demolition spans 1994 through 2001. Key records include: a November 15, 1994 memorandum from the Town Zoning Administrator documenting unsafe conditions identified during an on-site meeting with the property owner and the Cecil County Building Inspector, and enumerating required stabilization and code-compliance measures; correspondence from the Town of Port Deposit between 2000 and 2001 referencing repeated citations for unsafe conditions and formally acknowledging a February 29, 2000 court order authorizing demolition; legal correspondence dated April 11, 2001 from Scott & Scott, Attorneys at Law, outlining a proposed stay of execution of the demolition order pending transfer of title to the Port Deposit Heritage Corporation and subsequent withdrawal of the court action without prejudice; and advocacy letters issued in April 2001 by the Maryland Historical Trust, Preservation Maryland, and the Cecil Historical Trust urging suspension of demolition in favor of acquisition and rehabilitation while recognizing municipal safety concerns.

Unless otherwise noted, modern municipal records, enforcement materials, and related correspondence referenced or summarized in Part IV derive from files maintained by the Town of Port Deposit (Town Hall). Copies were provided to the author for documentation of the property's late twentieth-century administrative history. Where these materials refer to judicial action (e.g., a demolition authorization or stay), the monograph treats them as municipal evidence of enforcement activity and municipal legal posture; it does not attempt to reconstruct the full court docket unless a specific proceeding is quoted directly.

> Town of Port Deposit (Md.), official municipal website, accessed February 7, 2026, https://www.portdeposit.org/.

Granite and Lace Bed and Breakfast and Preservation

During the late twentieth and early twenty-first centuries appears in multiple contemporary business directories and hospitality listings under the name Granite and Lace Bed and Breakfast. These references reflect the intended adaptive reuse of the house following its acquisition by the Port Deposit Heritage Corporation, which identified conversion to a small bed-and-breakfast as the most viable means of securing the building's long-term preservation.

The subsequent structural rehabilitation and interior reconfiguration were undertaken by Thomas "Beau" Bailey in association with Harbold Enterprises. This work stabilized the balloon-framed structure, addressed severe deterioration, and adapted the building for overnight accommodation consistent with bed-and-breakfast operation. Without this intervention, the house faced a high likelihood of demolition due to structural failure and economic infeasibility.

While contemporary directories and lodging listings confirm that the property operated, or was presented for operation, as Granite and Lace Bed and Breakfast, no independently verifiable archived website, business registration, or preserved travel-platform profile (including TripAdvisor) has been conclusively identified. Accordingly, these sources are treated as secondary evidence of modern adaptive use.

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